

# MEDIaweek

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THE NEWS MAGAZINE OF THE MEDIA

September 10, 2001 \$3.95

## Courtroom Drama in D.C.

Future of broadcast-ownership rules debated at heated hearing **PAGE 6**

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Will take over for Col TriStar in January

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### THE MARKETPLACE

**GM Deals Back Regional Dollars**  
TV, radio stations and print expect ad boost

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### MAGAZINES

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Imagine Media stakes future on gaming title

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Jennifer Garner of ABC's *Alias*, which will battle NBC's *Law & Order: Criminal Intent* on Sundays

### MARKET INDICATORS

**NATIONAL TV: READY**  
Scatter buying is in a lull as most advertisers wait for the start of the new fall prime-time season next week.

**NET CABLE: FLAT**  
With the lazy days of summer a fleeting memory, the hyper promotion behind seasonal categories like movies and soft drinks is waning. Networks report a slight uptick in fourth-quarter scatter activity.

**SLOT TV: SLOW**  
The top 10 markets are seeing some signs of life, but small- and medium-sized markets are just getting spending along at a snail's pace. National spending has stations relying on local.

**RADIO: STIRRING**  
Local is picking up slightly. Buyers are placing ads within days of air dates for retail and local auto. Turn-ins for TV and cable are down. National upfront is stalled.

**MAGAZINES: STUCK**  
Retail spending in magazines continues to soften in the fourth quarter as in-store sales decline considerably. Pharmaceutical advertising is spotty in newsweeklies.

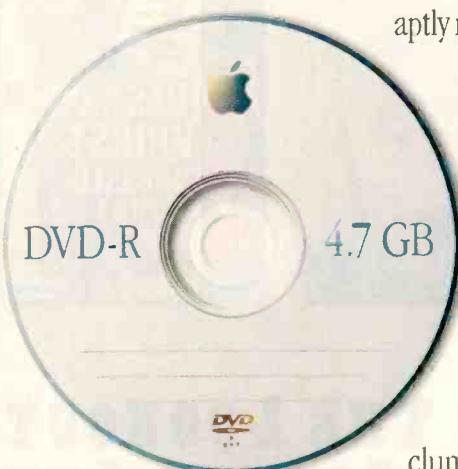
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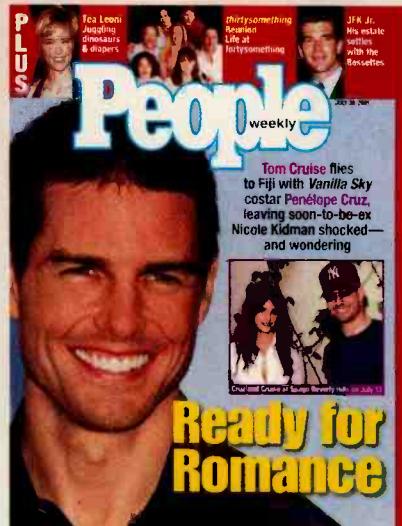


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Source: Spring 2001 MRI; circulation estimates for First Half '01

# At Deadline

## TVB Plans to Switch Confab to Auto Show

The board of the Television Bureau of Advertising voted late last week to move the TVB's annual marketing conference from the National Association of Broadcasters' annual convention in Las Vegas to the New York Auto Show, to be held in March. The TVB has yet to sign a contract with the Auto Show, but expects to in the next couple of weeks. "It's easier to get people to New York to meet with the auto industry, the No. 1 advertiser for TV stations," said Gary Belis, TVB vp of marketing and communications. "It's been more difficult to attract people to Las Vegas." Belis added that the TVB will continue to have some kind of presence at the NAB convention.

## CBS, NBC Share Reality Spoils

Last week's head-to-head battle of the CBS and NBC reality shows ended in a split decision. On Sept. 5, CBS' *Big Brother 2* narrowly beat the NBC premiere of *Lost* at 8 p.m., while NBC's *Fear Factor* bested CBS' premiere of *The Amazing Race* at 9 p.m., according to Nielsen Media Research data. *Big Brother* delivered a 6.9 rating/12 share in households, a 4.7/14 in adults 18-49 and a 4.1/14 in adults 18-34. *Lost* was close, with a 6.1/10 in households, a 4.1/12 in 18-49 and a 4.0/14 in 18-34. *Fear Factor* scored a 7.5/12 in households, a 5.5/14 in adults 18-49 and a 5.8/17 in adults 18-34. *Amazing Race* delivered a 7.4/12 in households, a 5.0/13 in 18-49 and a 4.7/14 in 18-34.

## VH1 and Best Buy Say It Loud

In October, VH1 and Best Buy will run a multi-platform sponsorship deal valued at an estimated \$1.7 million to promote the network's five-part documentary series *Say It Loud! A Celebration of Black Music in America*. The series will premiere on Oct. 7. Best Buy will promote *Say It Loud!* in its more than 500 U.S. retail outlets, while VH1 will tag the electronics store in radio and TV promotions. DVDs of *Say It Loud!*, as well as CD box sets and single CDs of the soundtrack, will be distributed by Rhino Records in Best Buy stores. Nissan is the second major sponsor of the series.

## ABC Signs Up to Transmit in HDTV

ABC said last week that it plans to broadcast about 60 percent of its programming this season in high-definition TV. The decision affects most of the network's prime-time dramas and sitcoms, as well as many of its sports events. Programs shot on videotape, such as network news programs and *Who Wants*

Laura K. Jones SEP 15 2001

to Be a Millionaire, will not be offered in HD format. CBS, previously the only network to widely use HDTV, said it plans to present 24 hours of its programming this season in HD format.

## Hachette Wields the Axe on Business Side

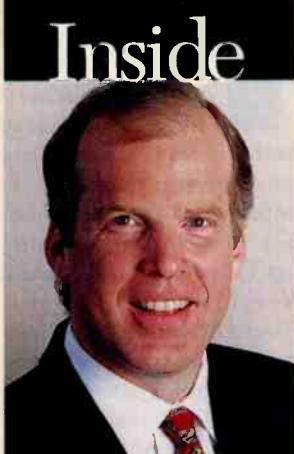
Hachette Filipacchi Magazines reportedly is in the process of laying off 5 percent of its staff, or at least 50 positions. The job cuts are mostly on the business side, including its sales, marketing, research, circulation and distribution departments. A Hachette spokeswoman said that some of HFM's departments will be restructured, and jobs will be eliminated as a result; but she declined to comment further. The company, which publishes titles including *Elle*, *Premiere* and *Woman's Day*, has been hit by slumping ad sales this year.

## Fox News Sues Zahn's Agent

Fox News Channel last week sued N.S. Bienstock, the agent for former anchor Paula Zahn, for brokering a deal with competitor CNN while Zahn was still under contract with the network. Zahn, host of FNC's 10 p.m. news program, *The Edge*, was fired Sept. 5 for breach of contract. The following day she was hired by CNN as the host of a to-be-developed morning show. FNC is currently evaluating four candidates to replace Zahn.

**Addenda:** Julie Pinkwater has left Meredith Corp.'s More as publisher for the same position at G+J USA's *Fitness*. She replaces Diane Newman, who left after a little more than three years at the helm...Bala Cynwyd, Pa.-based station group **Pegasus Communications** said its two Fox affiliates—WPXT-TV in Portland, Me., and WDBD-TV in Jackson, Miss.—have signed on to become WB affiliates, effective Oct.

7...World Publications' contract to publish *Latitudes*, the 85,000-circulation American Airlines in-flight magazine, was not renewed. Financial terms could not be agreed upon, said a World spokesman...As first reported by Mediaweek on Aug. 27, **Red Herring** has cut its frequency from biweekly to monthly, effective in November. The title also laid off 28 staffers, mostly from editorial...**Dean Valentine**, president and CEO of UPN, sued his own network last week for breach of contract, claiming it reneged on up to \$22 million in incentive compensation promised him when he was lured away from his job as president of Walt Disney Television in 1997...**Hispanic Broadcasting Corp.** agreed last week to purchase four FM radio stations in Phoenix from Big City Radio for \$34 million.



Rich Cronin is getting Game Show Network its own ad-sales staff Page 7

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## U.S. Open Serves Strong Ratings for CBS and USA

Advertisers on CBS and USA Network's coverage of the U.S. Open tennis tournament enjoyed significantly higher ratings this year. USA's coverage of the Sept. 5 Pete Sampras-Andre Agassi night match drew the largest cable audience ever for a tennis event—a household rating of 4.1, or 3.4 million homes, according to Nielsen Media Research.

Through the first 11 days of its Open coverage last Thursday, USA Network had registered a 1.9 rating for its prime-time telecasts, up 36 percent from last year's 1.4 average. The network's complete day/night Open coverage recorded a 1.5 rating through Sept. 6, up 36 percent from last year's 1.1. USA got a boost from four prime-time matches featuring American phenom Andy Roddick.

Meanwhile, CBS Sports' Labor Day weekend coverage of the Open generated a three-day average of a 2.6 rating/7 share, up 18 percent from last year's two-day average of 2.2/6 and up 4 percent from 1999's three-day average of 2.5/7. (Last year's Sunday coverage was preempted by CBS' NFL telecasts.) The Labor Day weekend average represented CBS' best since 1994, when the Open delivered a 2.7/8. —John Consoli

## TV Guide Cuts Circ, Says Future Is Electronic Media

Having failed to make its circulation rate base of 9.9 million for the first six months of this year, *TV Guide* has slashed its guaranteed circulation by 9 percent, to 9 million. The title's total paid circ through June fell 13.1 percent, to 9.4 million, compared to the same period last year, according to the Audit Bureau of Circulations. Last year, *TV Guide* cut its rate base 8.3 percent.

"We're not concerned," said Thomas Harty, *TV Guide* vp/publisher. "We're telling advertisers that [additional circ cuts] could happen...With the increased costs, it can be more profitable for us to have people go to our interactive programming guide than to the magazine."

Along with the weekly magazine, *TV Guide* produces (continued on page 8)

# Duel in D.C. Over Media Ownership

Judges take shots at both sides in cases affecting broadcasters

**REGULATION** By Alicia Mundy

**W**hen the stakes are high, the heavy artillery is rolled out. So it was no surprise that by 8:15 a.m. last Friday, a horde of high-profile lobbyists, lawyers, media executives and Wall Street analysts had assembled outside a Washington courtroom, where a federal appeals panel was set to hear two major cases involving media ownership. In one lawsuit, Fox Television, News Corp., NBC, CBS and Viacom were challenging the law preventing a company from owning TV stations that reach more than 35 percent of U.S. TV households; in the other, AOL Time Warner was challenging the current ban on cross-ownership of cable systems and broadcast networks. On hand to defend the status quo was an unusual alliance of the Federal Communications Commission, the National Association of Broadcasters and the

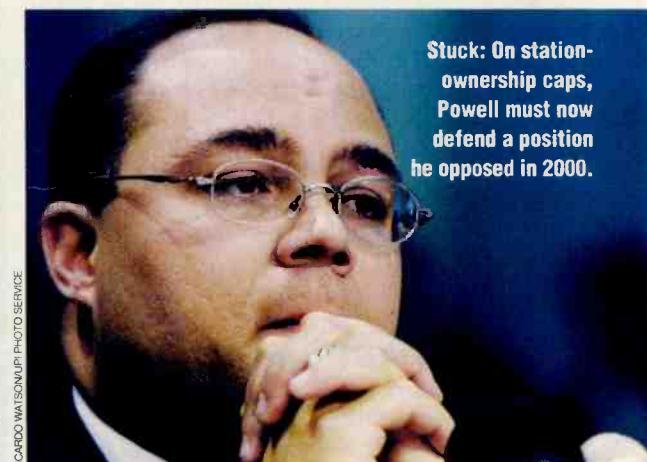
Network Affiliated Stations Alliance (NASA). Interested spectators included David Smith, chairman/CEO of Sinclair Broadcasting; Preston Padden, top gun in Washington for ABC, which is not a party to the court action; executives from TV stations owned by Fox, Viacom and other top broadcasting groups; analysts from Bear Stearns and Legg Mason; and consumer advocate Jeff Chester.

While far too many court cases are defined as life-and-death, that phrase would only be slightly hyperbolic here. If the D.C. Court of Appeals (which has made some scathing comments about the FCC in recent years) strikes down the ownership regulations, what will happen to the agency? Will every single rule in the biennial review of FCC regulations mandated by Congress quickly be subject to a court case? If the court sweeps away the broadcast ownership cap, what will happen to the National Association of Broadcasters? What will happen to relations between networks and

affiliates? Will there be any affiliates, if the regulations are changed and the networks can go on a station shopping spree?

Following Friday's oral arguments, the three-judge panel is not expected to issue its rulings on the two cases for a few months. But both sides got a taste of what might happen as

**Stuck:** On station-ownership caps, Powell must now defend a position he opposed in 2000.



RICARDO WATSON/UPI PHOTO SERVICE

they dissected the questions raised by the conservative, activist Court of Appeals. "It enjoys dabbling in policy," noted one telecom lobbyist who was in the courtroom. Judge David Ginsburg, a former antitrust lawyer who is popular among Republicans, relishes getting into "competition analysis," his forte. Judge Harry Edwards probably knows more about telecom law than some members of the FCC; he once had a young clerk named Michael Powell, now FCC chairman. And Judge David Sentelle has been involved in several key telecom cases.

"This case is *not* about whether the cap policy is the 'right' policy," said an attorney representing the FCC, NAB and NASA. "It's about a simple Constitutional question. Did the FCC do the job Congress told it to do—review the cap along with other broadcast rules?"

That's what the FCC is arguing, which puts Powell in the ironic situation of advocating a position that he opposed back in June 2000, when the source of both cases, the first FCC

biennial review, was issued. Under then chairman Bill Kennard, the FCC determined that it was too soon to address the broadcast-ownership cap because changes triggered by the 1996 Telecom Act and the relaxing of station-duopoly rules had not yet been absorbed by the market. At the time, then commissioner Powell complained that the FCC should not have been afraid to scrutinize that cap, though he did not say that he favored raising or eliminating the 35 percent limit. Now as chairman two years later, "Powell may not like defending the cap, but he intends to defend his authority at the FCC," the attorney said.

Edward Warren, an attorney for Fox, began the proceedings by wrapping himself in the flag, complaining several times that the ownership cap is a breach of the First Amendment and that it keeps broadcasters "from reaching 65 percent of the American public." The judges did not appear to be stirred.

Then it was the FCC's turn, and the judges quickly pounced on the thoroughness of the agency's biennial review. Had the agency done what Congress ordered? As questions from all three judges filled the air, FCC lawyer Grey Pash Jr. conceded his case wasn't in good shape. "And it's getting worse," snapped one justice.

The FCC, NAB and NASA had hoped the court would regard the biennial review of FCC rules, including the broadcast-ownership cap, as an internal FCC procedure not subject to judicial review. But Edwards interrupted Pash to say solemnly: "It's reviewable."

Still, Edwards vigorously attacked Congress and the '96 Telecom Act, which mandated the biennial review. "It's a silly statute," Edwards said loudly. "Bizarre...What was Congress thinking about, to make the FCC review all its regulations every two years?" he added as the courtroom erupted in laughter. "But we're stuck with it, so let's play the game."

Edwards then abruptly suggested that the court might vacate the ownership rules entirely. As Team FCC gasped for air, Edwards explained an up side: Everything would have to go back to Congress, with a directive from the court that the biennial mandate was "an absurd time schedule." Congress would have to give more time and be more specific on what it wanted in a regularly scheduled status report from the FCC.

NASA attorney Robert Long then stepped up and called Edwards' suggestion to vacate the regulations "breathtaking." Long spoke in favor of remanding both court cases' issues back to the FCC. Considering the judges' activist history and the tone of their comments last Friday, it seems unlikely they will simply punt these weighty issues back without demanding more work from the FCC. ■

# FX Swings for Big Leagues

With 72 million subs and fresh off-net product, net could challenge USA

**CABLE TV** By Megan Larson

**W**ith the launch of FX on Time Warner Cable's channel 58 in New York last week and the introduction of popular off-net acquisitions to the schedule on Sept. 24, the seven-year-old network may get the audience sampling needed to seriously rival USA, TNT and TBS.

FX gained 1.2 million highly coveted analog subscribers from Time Warner Cable of New York on Sept. 5, putting the network in 72 million homes. In addition to new original series announced this summer, *Buffy The Vampire Slayer*, *The Practice* and *Ally McBeal* will premiere later this month.

"FX has a really good chance of experiencing some ratings growth," said Dan Rank, director of national broadcast for OMD. "It has the benefit of a powerful parent and access to good pro-

gramming. It's a double whammy." FX is under the Fox Cable Networks Group banner, which is a division of News Corp.

Though this year's overall cable upfront dipped to under \$4 billion from 2000's \$4.7 billion figure, FX sales executives did pretty well for themselves, despite criticism from competitors that they brought the market down with an early-to-market, low-CPM, high-volume play.

Though the network slashed cost-per-thousand rates by an estimated 18 percent from last year, FX doubled its share of the upfront market. The net grew its upfront revenue by 67 percent, taking in an estimated \$100-150 million, agency sources said. The numbers do not include revenue generated by Nascar, the sport du jour, to which FX has rights.

The launch in New York, in full view of Madison Avenue's ad agencies, "certainly had an



*Buffy* will start slaying 'em on FX this month.

## Game Show Network Drafts Dedicated Ad-Sales Team

Buoyed by distribution gains and the arrival of Rich Cronin four months ago as president and CEO, Game Show Network will create a dedicated ad-sales division on Jan. 1. Currently, the network's advertising inventory is sold by Columbia TriStar Television Advertising Sales, which also sells that studio's syndicated product, as well as avails on DirecTV.

"They did a great job generating revenue and putting us on the map, but we have grown and need our own department," Cronin said of Columbia. "The challenge will be to maximize revenue in a tough market; but because we are reasonably priced and becoming a higher priority for advertisers, it will work." Cronin is searching for a new chief of ad sales.

Since arriving, Cronin has revamped the network's schedule and increased ratings in several dayparts by maximizing Game Show's program library with themed marathons. During the cable upfront, Game Show sold such programming marathons as "Merry Blank-a-Thon," a December offering that will include notable oldies like *Press Your Luck* and *Match Game*. Cronin declined to discuss details of the network's upfront performance.

Despite its large library, Cronin wants the network to be "defined by originals." In addition to hiring a new CFO and interactive vp, Cronin has hired former Dick Clark Productions vp and *Family Feud* producer Bob Boden to develop breakout hits. Boden was appointed senior vp of programming last month. All original programming is interactive-enabled, in expectation of future ITV-equipped set-top boxes, Cronin said.

Game Show, owned by Liberty Digital and Sony (parent of Columbia TriStar), has grown its distribution by 10 million homes over the past year and says it will hit 40 million by year's end. Last month, the network earned an average household rating of 0.5 and increased its household delivery by 39 percent over August 2000, to 186,000. —Megan Larson

# MediaWire

program listings and entertainment content for a *TV Guide*-branded Web site, an interactive programming guide and a cable channel. —Lisa Granatstein

## Bodenmann Tapped for New Court TV Sales Post

Allison Bodenmann, former president of the Syndicated Network Television Association, joined Court TV last week as vp of sales and marketing, a new position. "The need for this position has become more apparent as we do more-integrated deals with clients involving our Web sites and other cross-platform packages," said Gig Barton, Court TV executive vp of ad sales. Bodenmann, who will report to Barton, will spearhead the network's integrated sales. Prior to her three-year stint at SNTA, Bodenmann spent 25 years on the agency side.

Court TV this year has increased its ad-sales staff by 40 percent, staffing up its traffic and pricing divisions. The network's distribution has grown 34 percent so far this year, to 63 million households, according to Nielsen Media Research. —Megan Larson

## SRDS' Lehman Promoted to Run VNU Media Solutions

Christopher Lehman, president and CEO of SRDS since 1995, has been named president and CEO of VNU Media Solutions, a new division within the company's Media Measurement & Information Group. In his new post, Lehman will develop strategies and build synergies within the Media Solutions' unit, which includes SRDS, Scarborough Research, IMS, MRP/Adman and Perq/HCI. Lehman will report to Michael Connors, chairman/CEO of the Media Measurement & Information Group.

Prior to joining SRDS, Lehman spent almost 10 years at Meredith Corp. as vp/publishing director of the company's custom publishing unit. Tom Drouillard, most recently SRDS executive vp/general manager, succeeds Lehman as SRDS president/CEO.

*Mediaweek* is published by VNU's Business Media Group. —Katy Bachman

impact on the upfront, but it was one of many variables," said Lou La Torre, FCNG president of ad sales.

"When you have positive momentum, people like to catch you early—especially in a down market," added FX president Peter Liguori. In August, FX earned an average 0.7 rating and increased its delivery 21 percent over August 2000, to 477,000 households.

Other recent programming feats include the development of a new scripted comedy series, *Bad News, Mr. Swanson*, and its first drama, *Rampart*. Each is slated for launch next spring. Moreover, News Corp.'s sale of Fox Family Channel to The Walt Disney Company allows FX to shift through programming deals previously cut on behalf of the Fox entertainment nets, said a FCNG insider.

Carried on cable systems in most major

markets, FCNG's affiliate group will now shift its focus to smaller towns. "The difference between 72 million and 79 million is getting distribution in Paducah, Ky., and Blue Earth, Minn.," said Lindsay Gardner, FCNG executive vp of affiliate sales and marketing. FX's license fee is essentially fixed across the country and costs operators 30-35 cents per subscriber to carry.

At this rate of growth, could FX possibly knock the major general-entertainment nets from their top position of importance to agencies? "It won't replace TBS and TNT, but it will give them a run for their money," said Rank.

However, USA, which is in a precarious position due to programming misses and bloated ad rates, should probably keep an eye on the rearview mirror, media buyers said. ■

## GM Local Dollars Return

TV, radio stations, print outlets anticipate uptick in budgets from dealerships

### THE MARKETPLACE By Jeremy Murphy

**T**here's a glimmer of hope for local media outlets still dealing with a precipitous drop in domestic automotive spending year-to-date. General Motors, which slashed its spot spending by more than 32 percent so far this year (to \$155 million through May, from \$228 million through May 2000, according to Competitive Media Reporting), has gone back to its dealers with a plan to spend more money in local television, radio and print.

The move comes after the auto giant in 1999 pulled the plug on more than 900 local dealer-advertising groups (which contributed to the ad budgets), resulting in the reduction of spot dollars and a drop in its share of the U.S. car market from 28.1 percent to 27.6 percent. In recent months, GM has reestablished more than 200 dealer-advertising groups across the country.

"Everyone realized that the loss of voice at the local level hurt us," said William Bradshaw, owner and operator of Bradshaw Chevrolet, Oldsmobile, Buick and Cadillac in Greers, S.C.

"The objective is to improve GM's...market share through increased media share of voice," reads a company statement. "GM is putting increased resources into local markets."

The automaker and its dealers will again

pool their money and use an outside agency (hired by GM) to handle the advertising, though GM dealers will have a say in where the money is spent. So far, GM has established local advertising groups in the Southeast and Southwest, but it has been unable to get most dealers in the Northeast to agree on terms. Many Northeastern dealers want a more equitable contribution from GM and a

bigger say in how the money is spent, according to Robert Maguire, chairman of the National Automobile Dealers Association.

When GM shut down the local ad groups in '99, it consolidated the money and gave it to its regional directors. As a result, a number of dealer associations stopped contributing money.

Stations in Miami, Phoenix, Los Angeles and Baltimore have already reported a rise in GM activity. "It's surprising, given the market being what it is, but they are looking to add more dollars into the [Miami] market," said Chip Fitzgerald, general sales manager for WSVN, Sunbeam's Miami Fox affiliate.

"It's very recent," said Bill Fine, gm/vp of WBAL, Hearst-Argyle's Baltimore NBC affiliate, noting an uptick in GM advertising since June. "Obviously, it's something we hope will continue." ■

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**SONY**

# Friends' Double Deal Near

Fast-approaching season has Tribune stations, Warner Bros. talking

**SYNDICATION** By Daniel Frankel

Tribune Co. stations are close to a group deal with Warner Bros. Domestic Television to continue airing the top-rated off-network sitcom, *Friends*, twice a day this fall, according to Tribune station officials.

The negotiations concern Tribune's ability to double-run the series during the remainder of its first cycle, which ends in 2004. Licensing for *Friends*' second cycle, starting in 2005, is a separate and ongoing negotiation. Without the first-cycle extension, Tribune stations in markets including New York, Los Angeles and Chicago can only air *Friends* once a day, a key restriction considering that these outlets currently use double runs of *Friends* to anchor weeknight schedules.

Through a company spokesman, Dan Greenblatt, executive vp of sales for Warner Bros., said, "We never talk about deals we're close to [making]." Tribune group officials didn't return calls for comment.

"I think the negotiations will probably be successful," said the general manager of one top-market Tribune station. The gm added that negotiations with Warner Bros. for the first-cycle double-run extension, as well as the entire second-cycle licensing agreement, have recently warmed, with the syndicator softening its pricing in light of the recent second-



*Friends* is facing single runs on Tribune outlets.

cycle struggles of Columbia TriStar Distribution's *Seinfeld*.

For their part, Tribune station programmers are anxious for the talks to reach a conclusion so that firm schedules can be set. Of particular concern is the off-net launch of King World Productions' *Everybody Loves Raymond*, which will double-run on Tribune stations in top markets starting Sept. 24.

Since these outlets plan to pair *Raymond* with *Friends* in either access or late-fringe, or both, the lack of a firm schedule has hampered the joint promotion of family-focused *Raymond* with young adult-skewing *Friends*. ■

# Sponsors Sour on Radio

**RADIO** By Katy Bachman

Radio's top advertisers are still stinging from perceived mistreatment over the last two years at the hands of radio stations, which greedily grabbed new dot-com ad dollars at the expense of their core customers. As some advertisers made their feelings known at last week's National Association of Broadcasters' radio conference in New Orleans, many top radio executives were down the street meeting with Wall Street financial firms.

"Just because you have had a relationship with us for 10 to 12 years doesn't mean we can't take our business somewhere else," warned Mary Kay Eschbach, U.S. media director for McDonald's, which spends more than \$85 million annually in local radio.

Radio also got bad marks for sloppy execution of schedules. "We have spots running out

of flight and running in programming we don't want," said Rex Conklin, manager of broadcast media for Sears. "If we have a sale on a weekend and [the spot] runs a week early or late, it causes turmoil and there's a loss of good will."

Clutter continues to haunt the radio industry, just as competition is forming. While advertisers don't think satellite radio will be a big ad option in the near term, it offers a very attractive commercial load—6 minutes per hour, compared to 15 to 17 on radio. "It's something stations should think about," said Jeni Cramer, media manager of national radio for Warner-Lambert, which is testing ad campaigns on satellite radio. "It could be another way to reach consumers. Eventually, it may be big enough to warrant a long-term commitment. [For now], it helps us grandfather our rates." ■

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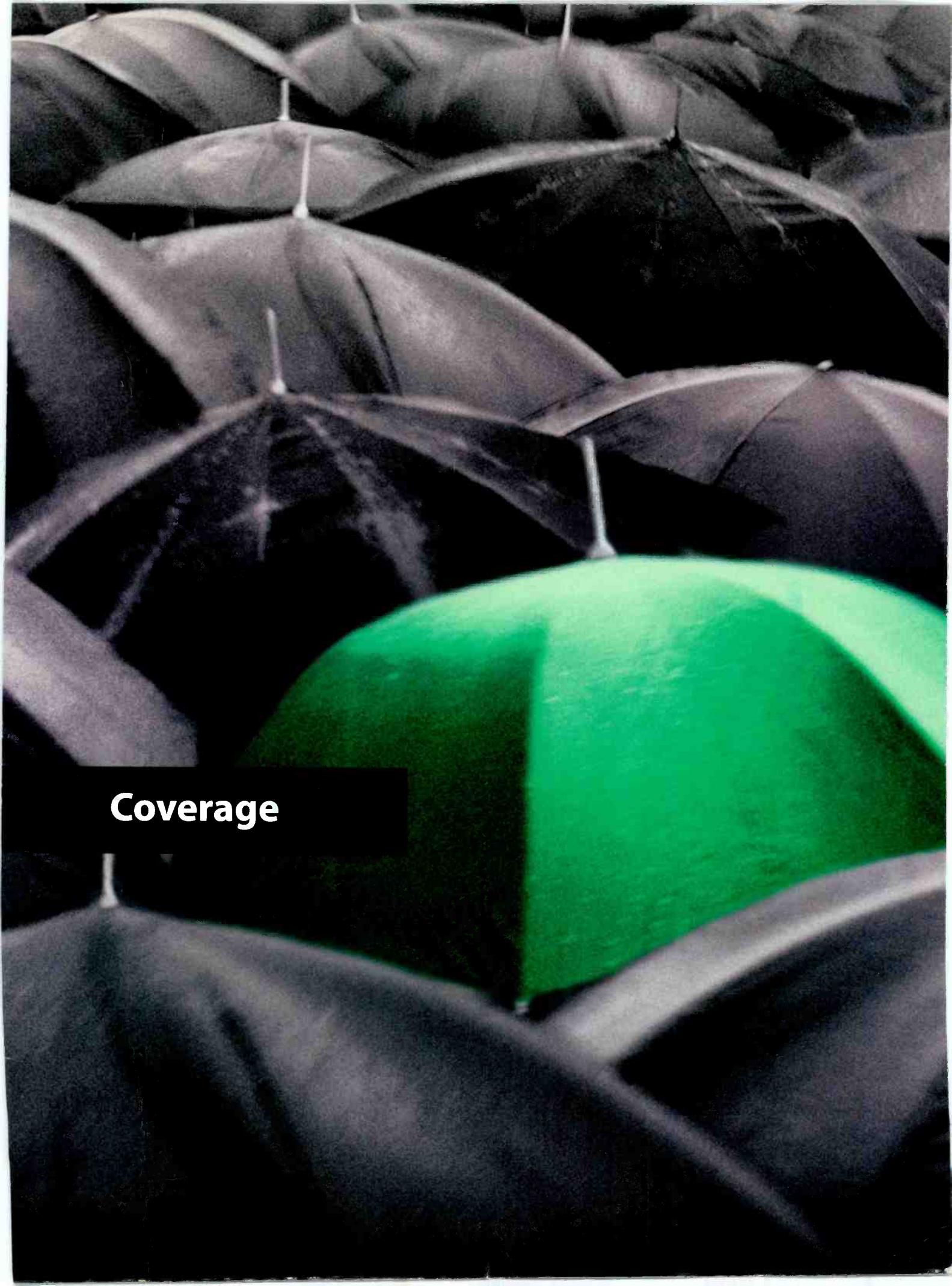
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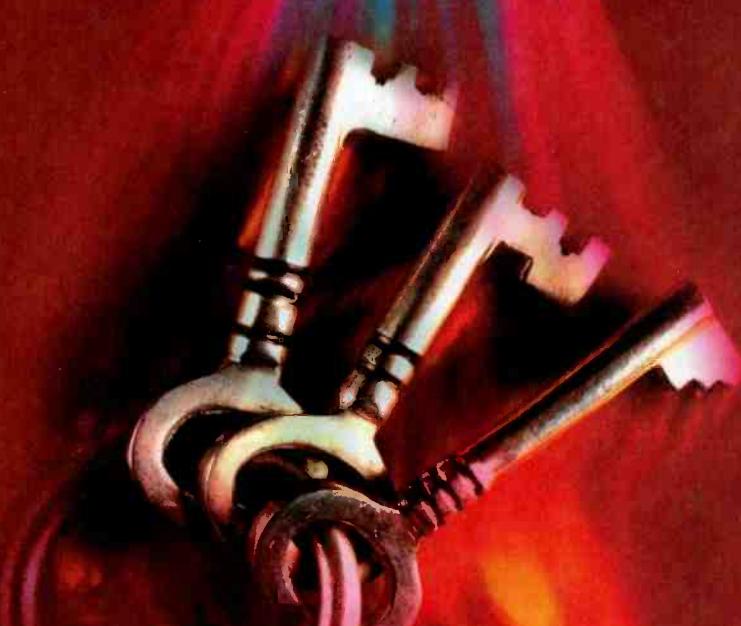
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TV STATIONS

## Study Slams Stations' Sweeps Stunting

BY JEREMY MURPHY

**W**ith so much on the line during hotly contested ratings periods, local TV stations are increasingly resorting to what's known as stunting—gimmicks (including promotions and cash giveaways) designed to lure more viewers during the all-too-important sweeps weeks. But the practice has drawn the ire of the American Association of Advertising Agencies, which complains it artificially inflates ratings numbers during sweeps periods, thus forcing buyers to pay higher rates even after viewership has sunk back to pre-sweeps levels.

"I think it's a big problem," said Alan Banks, North American media director for Saatchi & Saatchi. "The fact that stations are seeking to subvert ratings information by running promotions to get viewers is unethical, to say the least."

Whether it's a promotional tie-in with CBS' *Survivor* or a blatant cash giveaway, the measures to inflate sweeps performance are being used by more and more stations, executives at the 4A's charge. In order to support its claims, the agency just released a market-by-market tracking study showing the before-, during- and after-sweeps aver-

ages of dozens of stations that relied on stunting and promotions during last May's sweeps race (see chart). Many of them increased their ratings but fell back to their original numbers soon after. For example, WPEC, Freedom Broadcasting's West Palm Beach CBS affiliate, saw the ratings for its evening-news block (5-6:30 p.m.) jump to a 7.0/14 from a 5.1/11 last May, thanks to stunting and promotions; but the station fell back to its 5.7/11 average after the sweeps ended, according to the 4A's. Raycom Media's WMC, the NBC affiliate in Memphis, Tenn., saw the combined average for its 5 p.m. and 10 p.m. news jump to a 10.9/19 from an 8.9/16 last May, after using the measures. The average dipped to a 9.6/16 soon after the sweeps ended.

"(Stunting) creates a distortion in how you count viewers," said Chris Rohrs, president of the Television Bureau of Advertising. "We'd all be better off getting away from stunting and sweeps."

Unfortunately, not everyone agrees. Across the country, dozens of stations (including stations in Atlanta, Chicago, Dallas, Miami, New York and San Francisco) continue to use stunts, promotions and give-

aways to boost their sweeps numbers.

In Louisville, Ky., three stations used stunting techniques to boost their May 2001 averages, and it worked for each of them. Cosmos Broadcasting's NBC affiliate WAVE, which stunted the week of May 14-18, saw the numbers for its 11 p.m. news jump to a 9.1/16 in May from a 7.9/15 in April, but ratings fell to an 8.8/16 average the following month. Blade Communications' FOX affiliate WDRB, which used stunting from May 10-23 for its 7-9 a.m. local morning news, saw its numbers spike to a 3.1/10 in May from a 2.5/8 in April. However, the gains evaporated to a 2.6/8 come June. Ironically, Hearst-Argyle's CBS affiliate WLKY was able to keep the bump it experienced in sweeps throughout June. The station, which used stunting April 28-May 3, saw its May ratings average climb to a 9.2/16 from April's 7.6/14. Its June average stayed steady, at a 9.0/16.

"Sweeps is the criteria by which we are measured," said Richard Holland, creative services manager for KTVK, Belo's independent station in Phoenix. "The day we go to year-round measurement, then our tactics will change."

A senior-level station-group executive said the catalyst for the 4A's report was WPXI, Cox Broadcasting's Pittsburgh NBC affiliate, which has aggressively used stunting in recent years to boost its sweeps numbers. The station saw ratings for its 5-6 p.m. news jump to a 8.2/18 from an 8.0/17 last May. Cox officials could not be reached for comment.

Many station executives were wary about talking on the record about stunting, but those who did defended the sweeps-tested measures.

"Viewers are viewers—buyers should quit complaining about how we get them and start worrying about how to pay for them," said Howard Meagle, general manager/vp of WMC. "Why should the agencies care, as long as we get the eyeballs?"

While not endorsing the act of stunting, David Lippoff, general manager/vp of WFTV, Cox Broadcasting's Orlando, Fla., ABC affiliate, offered a rationale for the stunting practice.

"The goal is to create sampling with the hope that you'll get people who are not normally viewers into a particular daypart,"

### Roller-Coaster Ratings for Local TV News

The following stations were among many cited by the 4A's for ratings spikes from special sweeps stunts last May:

MARKET (RANK)	STATION (OWNER, AFFILIATION)	STUNT TIME	APRIL AVERAGE HH RATING/SHARE	MAY (SWEEPS) AVERAGE	JUNE AVERAGE
Chicago (3)	WFED (Fox O&O)	7-9 a.m.	2.3/7	2.7/8	2.3/7
Indianapolis (25)	WRTV (McGraw-Hill, ABC)	5-6:30 p.m.	4.8/11	6.1/14	5.3/12
San Diego (26)	XETV (Grupo Televisa, Fox)	10-10:30 p.m.	2.1/4	2.7/51.6	1.6/3
West Palm Beach, Fla. (40)	WPEC (Freedom, CBS)	5-6:30 p.m.	5.1/11	7.0/14	5.7/11
Memphis, Tenn. (41)	WMC (Raycom, NBC)	5-5:30 p.m./10-10:30 p.m.	8.9/16	10.9/19	9.6/16
Buffalo, N.Y. (47)	WKBW (Granite, NBC)	5-7 a.m.	2.7/13	3.4/16	2.9/13
Louisville, Ky. (50)	WAVE (Cosmos, NBC)	11-11:30 p.m.	7.9/15	9.1/16	8.8/16
Louisville	WDRB (Blade, Fox)	7-9 a.m.	2.5/8	3.1/10	2.6/8
Louisville	WLKY (Hearst-Argyle, CBS)	11-11:30 p.m.	7.6/14	9.2/16	9.0/16

Source: American Association of Advertising Agencies



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Lippoff said. "Lots of what advertisers do anyway is engage in special promotions to drive traffic and create sampling. If all you want to do is get your numbers up during sweeps, that's pretty short-sighted. It's really a long-term goal to create sampling that you hope will turn into regular viewership."

The burden, say industry executives, lies now with the advertisers who are left to figure out what the real numbers are. It should not be that hard, given 50 markets (roughly 70 percent of the country) are now metered, which gives advertisers the ability to track ratings performance day-by-day, sweeps or not. "The advertiser is not totally without the ability to track this on a daily basis," Rohrs said.

## CINCINNATI TV STATIONS/CABLE

### UPN Affiliate Gets Cable

A low-powered UPN affiliate has finally received cable carriage in Cincinnati, the nation's 32nd-largest market. Block Broadcasting's WBQC-TV signed the deal last week with Time Warner Cable of Cincinnati, the area's dominant cable operator, with 340,000 subscribers, about 66 percent of the market's cable homes. Under the terms of the agreement WBQC will now have its access and prime-time lineup (6 p.m.- 11 p.m.) carried on the cable system. Time Warner started carrying WBQC Sept. 3 on channel 25.

Getting the UPN affiliate cable clearance in Cincinnati has been very important for parent company Viacom. "Broadening UPN's distribution base has been a mandate for this company," said Steve Carlton, UPN's executive vp of affiliate relations, in a release announcing the carriage pact.

The new cable pickup in Cincinnati for UPN comes at an important time for both the network and affiliate. The premiere of *Buffy the Vampire Slayer*, *Enterprise* and *Roswell* are fast approaching, and they're likely going to need all the ratings muscle they can get. —JM

## CLARKSBURG, W.VA. TV STATIONS

### Hearst Sells NBC Outlet

Hearst-Argyle last week announced it has agreed to sell WBOY, its Clarksburg, W.Va., NBC affiliate, to the newly formed West Virginia Media Holdings, LLC. The deal is expected to close sometime in the fourth quarter, pending regula-

## NEWSPAPERS

### New Editor Eager to Expand Herald, Despite Downturn



Fiedler is focusing on political coverage.

Tom Fiedler, the new executive editor of the *Miami Herald*, has waited his whole editorial career to get where he is today—but what timing.

Fiedler, who has worked for the *Herald* for nearly three decades, most recently as editorial page editor, and who is best-known for exposing the Gary Hart-Donna Rice affair back in 1987, has taken the helm as the *Herald* and its parent, Knight Ridder, have been hit hard by the laggard economy. The *Herald* gutted 180 full-time positions this year, and its newsroom staff went from 410 to 375. The company reported a net profit in the second quarter of \$13.4 million, down from \$96.3 million for the same period last year.

However, Fiedler insists the worst is over. "We have no plan other than expanding," says the editor who, in fact, has been on a hiring spree, beefing up the state-capitol bureau and metro desk. Fiedler boasts he's added pages to the business section and brought in a deputy business editor. Political news will get better play on his watch. And the paper will aggressively cover an upcoming mayoral election and former Attorney General Janet Reno throwing her hat into the Florida governor's race.

While Fiedler says there will be changes under his watch, he maintains that none of them will be sweeping. Fiedler says his predecessor, Marty Baron, who left in mid-July to become executive editor of the *Boston Globe* after a year and a half in Miami, "has done a lot with this paper. I think it has much more of an edge to it than it did a couple of years ago." In fact, Baron is a hard act to follow, having led coverage of such stories as the Florida election fiasco and the battle over Cuban refugee Elian Gonzalez, which earned the paper a Pulitzer.

Fiedler's colleagues clearly see him as a calming force after the economic hurricane that's wreaked havoc on the *Herald*. In a recent interview, Fiedler appears cool as a cucumber, sitting comfortably in his spacious, air-conditioned digs overlooking the impossibly blue Biscayne Bay. A fit tri-athlete Fiedler seems at least a decade younger than his 55 years.

*Herald* Metro columnist Fred Grimm quips that his new boss "is about as fair and pleasant as someone could be after so many years in the news business." But he goes on to wonder "whether those qualities count for much in a corporate climate that would favorably consider mass castration of the work force if it would draw the paper toward that magic 22 percent, or 24 percent, or 26 percent of whatever profit target deemed necessary to impress Wall Street." *Herald* reporter Jay Weaver adds that Fiedler brought "instant stability at a time when it was sorely needed."

Beyond an accomplished editorial career, Fiedler's strength may be his deep *Herald* roots. "I know these people, and they know me," he says. "This is my newspaper, this is where I live, this is my home, and it's not going to change." —Tony Case

tory approval. Terms of the transaction were not disclosed.

"Our company recognizes the growth of the north-central West Virginia economy and the opportunities that are emerging there," said Bray Cary, president and chief executive officer of West Virginia Media Holdings, in announcing his company's purchase of WBOY.

Gary R. Bowden, who joined WBOY-

TV in 1973, will continue to serve as general manager at the station, which employs 53 people.

Hearst-Argyle bought WBOY earlier this year in a deal with Imes Communication, which also sold Hearst-Argyle its Manchester, N.H., ABC affiliate WMUR. Hearst-Argyle had hoped to cluster WBOY with its Pittsburgh ABC affiliate WTAE, but decided to sell the station instead. —JM

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Scarborough 2000-Release 1

# Market Profile

BY EILEEN DAVIS HUDSON



Playoff-bound: The Indians should be keeping Jacobs Field open for business again this October.

CLEVELAND INDIANS

McManus as program manager. Two weeks ago, Applegate's newest hire, news director Leesa Dillon Faust, came aboard. Faust, previously an executive producer at KCOP-TV in Los Angeles, replaced veteran Cleveland news director Tony Ballew, who left the market. WOIO, whose "Hometeam" news division has enjoyed some ratings growth this year for its noon and 11 p.m. newscasts, produces a 10 p.m. nightly newscast for WUAB.

In addition to the management changes on the programming side, Applegate has completely reorganized the duopoly's sales force, hiring a new sales research director, local sales manager and national sales manager.

Last April, Applegate restructured the sales department to mirror the setup he had in Memphis. In addition to the traditional selling force of account executives who deal primarily with advertising agencies, Applegate created an "in-house agency," hiring 12 account executives with no prior broadcasting experience to "go out into the hinterlands" and sell commercial time to businesses that have never been on Cleveland television before, he says. This group of rookie AEs, which Applegate has dubbed the "road warrior team," does not deal with agencies at all, negotiating directly with small local and regional businesses. The team is set up to produce commercials for clients at their places of business. Applegate says the two stations have a total of 25 AEs on the street; while WOIO and WUAB still have separate sales teams, the "road warrior" team can sell the two stations in combination.

WOIO (Channel 19) had been a Fox affiliate until 1994, when the station swapped affiliations with then CBS affiliate WJW-TV. While WJW (Channel 8), now a Fox owned-and-operated outlet, has thrived since the swap, WOIO has struggled. In the July sweeps, the station's 6 p.m. newscast finished in fourth place, and its 11 p.m. news finished third (see *Nielsen chart* on page 18).

"This is a station undergoing a considerable amount of change as we rebuild it and make it more competitive," Applegate says. "WOIO will be built around a much improved news product," the gm says, and WUAB will grow its ratings with stronger entertainment and local sports programming. Last March, Applegate made several syndicated programming changes on both stations, including

## Cleveland

**ROCK 'N' ROLL MAY BE IN ITS HEART, BUT BASEBALL IS IN CLEVELAND'S BLOOD. MANY** area residents are rabid followers of the American League's Cleveland Indians, which routinely sell out their games at Jacobs Field downtown and rack up 30-plus household shares for their local prime-time tele-

casts, trouncing all other programming. According to Scarborough Research, Clevelanders are more than twice as interested in Major League Baseball than the average for residents of the country's other top 50 markets. Although the Rock and Roll Hall of Fame, located a few blocks from "the Jake," is Cleveland's most heavily promoted tourist attraction, most locals take more pride in their beloved Tribe.

WUAB-TV, the UPN affiliate owned by Raycom Media, has the rights to 75 Indians games this season, and Fox Sports Net is carrying another 75 games locally on cable.

Cleveland's 15th-ranked broadcast TV market (with 1,488,270 TV homes) has undergone several changes over the past year. Last January, Raycom hired Bill Applegate, previously general manager of the company's WMC-TV in Memphis, as gm of both WUAB

and WOIO-TV, its CBS affiliate in Cleveland. Raycom acquired WUAB in March 2000; the company previously had operated the station via a local marketing agreement.

Applegate says he is putting together a comprehensive plan to revamp both WOIO and WUAB, which have been struggling in the ratings. In his eight-month tenure, Applegate has cleaned house at the stations, dismissing several staffers. Last spring, he hired Lisa

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	Jan.-Dec. 1999	Jan.-Dec. 2000
Spot TV	\$308,204,110	\$317,156,093
Local Newspaper	\$203,394,610	\$208,104,420
FSI Coupon	\$13,521,540	\$13,983,150
Local Magazine	\$13,189,990	\$12,497,550
Local Sunday Supplement	\$2,358,100	\$2,440,820
Total	\$540,668,350	\$555,121,153

Source: Nielsen Monitor-Plus

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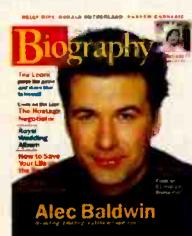
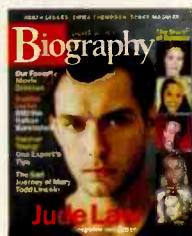


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# Biography

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# Market Profile

## RADIO OWNERSHIP

Owner	Stations	Avg. Qtr-Hour Share	Revenue (in millions)	Share of Total
Clear Channel Communications	1 AM, 5 FM	34.9	\$51.3	44.9%
Infinity Broadcasting	4 FM	19.7	\$34.2	29.9%
Radio One	1 AM, 2 FM	13.5	\$13.3	11.6%
Radio Seaway	1 AM, 1 FM	7.4	\$7.9	6.9%
Elyria-Lorain Broadcasting	1 AM, 1 FM	5.3	\$3.9	3.4%
Salem Communications	1 AM	2.7	\$2.8	2.5%

Includes only stations with significant registration in Arbitron diary returns and licensed in Cleveland or immediate area. Ratings from Arbitron Spring 2001 book; revenue and owner information provided by BIA Financial Network.

shifting 7:30 p.m. reruns of *Frasier* from WOIO over to WUAB. WOIO now airs *Access Hollywood* in the time slot. In fall 2002, WOIO is scheduled to add the first-run syndicated version of *Who Wants to Be a Millionaire*.

In addition to its 75 Indians telecasts, WUAB has the rights to 25 NBA Cleveland Cavaliers games and 10 Mid-American Conference collegiate basketball games. WUAB's three-year contract to carry the MAC games has expired; the station is negotiating to extend the deal, and other Cleveland outlets are also said to be interested.

Scripps Howard Broadcasting's ABC affiliate WEWS-TV won the local TV news race in July in the key 5, 6 and 11 p.m. time periods. WEWS also came out on top at noon, but ran second in morning news to WJW's a.m. program, the longtime leader in that daypart.

Gary Stark, WEWS director of programming and research, notes that while the station suffered a slight decline in its year-over-year household numbers at 11 p.m. in July, it still managed to come out ahead of WKYC-TV, Gannett Broadcasting's NBC affiliate. In July 2000, WKYC won the late-news race in households on a five-day average, but this year the outlet has experienced some ratings and share erosion in some of the key news time periods. WKYC officials did not return calls.

While newscasts on Fox's WJW run second behind WEWS in household ratings at 5, 5:30 and 6 p.m., WJW is ahead among adults 25-54. Michael Renda, vp/gm of WJW, notes that his station was No. 1 in 25-54 in the July Nielsens in morning news and at 5, 6 and 10 p.m. In addition, WJW was the top-performing Fox O&O in the country overall in adults 18-49 during last May's sweeps.

"We're on a roll right now," says Renda, who credits a combination of veteran and new talent at the station. WJW boasts several highly regarded veteran news personalities, including weatherman Dick Goddard, who's tops in the market in viewer surveys. Goddard has

been with WJW since the mid-1960s, after spending several years at WKYC.

WJW and WKYC currently are squabbling in court over the use of the term "I-Team" on their newscasts. Investigative reporter Carl Monday, who this summer bolted WJW for WKYC, contends that he personally registered the term as a trademark with the state of Ohio in 1996, but WJW claims it started using the ID before Monday started working at the station. While the matter is in court, WKYC has stopped using "I-Team" on the air, but WJW continues to use the term.

Last September, WJW dropped the syndicated *Rosie O'Donnell Show* from its lineup.

*Rosie* remained off the air in Cleveland for several months, until WKYC picked up the show in January to replace *Dr. Laura*. But *Rosie* has performed weakly at 4 p.m. for WKYC.

WKYC has tried making over its third-place evening newscast several times over the past few years. The station initially expanded the 6-6:30 p.m. program to an hour, then switched strategies by cutting it back to a half hour and launching a separate 7 p.m. newscast. WKYC is the only station in the market with a 7 p.m. local news, which averaged a 3.8 rating/8 share in households in July.

In June, WKYC began producing a newscast at 6:30 p.m. on Paxson Communications' Akron, Ohio-based PaxTV outlet, WVPX-TV. The newscast was launched as part of a new joint sales agreement between the two outlets. The 6:30 news on WVPX uses WKYC talent, including two reporters, three photographers and WKYC Akron bureau chief Eric Mansfield as anchor. The program fills a void created about five years ago when an ABC affiliate in Akron was sold and news was dropped from the station, leaving Akron without a local TV news outlet. The WVPX newscast features all-Akron news.

Local officials have taken some heat for the

## NIELSEN RATINGS CHART

EVENING AND LATE-NEWS DAYPARTS, WEEKDAYS

### Evening News

Time	Network	Station	Rating	Share
5-5:30 p.m.	ABC	WEWS	6.8	17
	Fox	WJW	6.5	6
5:30-6 p.m.	ABC	WEWS	6.8	17
	Fox	WJW	6.5	6
6-6:30 p.m.	ABC	WEWS	9.0	21
	Fox	WJW	7.2	16
6:30-7 p.m.	NBC	WKYC	3.9	9
	CBS	WOIO	3.5	8
7-7:30 p.m.	UPN	WUAB*	3.1	7
	WB	WBNX*	2.0	5
7:30-8 p.m.	Pax	WVPX*	1.3	3
	Fox	WJW	7.2	16
8-8:30 p.m.	NBC	WKYC	3.8	8

### Evening News

10-11 p.m.	Fox	WJW	8.0	13
11-11:30 p.m.	UPN	WUAB	4.3	7
	ABC	WEWS	8.3	16
	NBC	WKYC	7.6	15
	CBS	WOIO	5.1	10
	Fox	WJW*	4.8	9
	UPN	WUAB*	2.6	5
	WB	WBNX*	1.2	2
	Pax	WVPX*	0.9	2

\*Non-news programming. Source: Nielsen Media Research, July 2001

Which network keeps its viewers glued to their sets?

If you guessed **GAME SHOW NETWORK**, you're correct!

Now for the bonus round...

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— TV Land  
— HGTV

— Animal Planet  
— Comedy Central  
— Food Network

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COLUMBIA TRISTAR



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Source: \*Nielsen Media Research. NPower average minutes viewed report for 2Q '01, based on 13 basic cable networks with 50% or more of their schedule comprised of 1/2 hour programs Monday - Sunday 8am - 4am.  
Qualifications furnished upon request.

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**play.**

# **WHY DOES THE ARRIVAL OF A 308 LB TEENAGER CONFIRM OUR FAITH IN THE UNIVERSE?**

**Why do I wake up at 6:15 AM on a Sunday morning  
to drive four hours through the pounding November  
sleet of eastern Wisconsin?**

**Why do I get furious when I think of that one  
Saturday I spent in Happy Valley?**

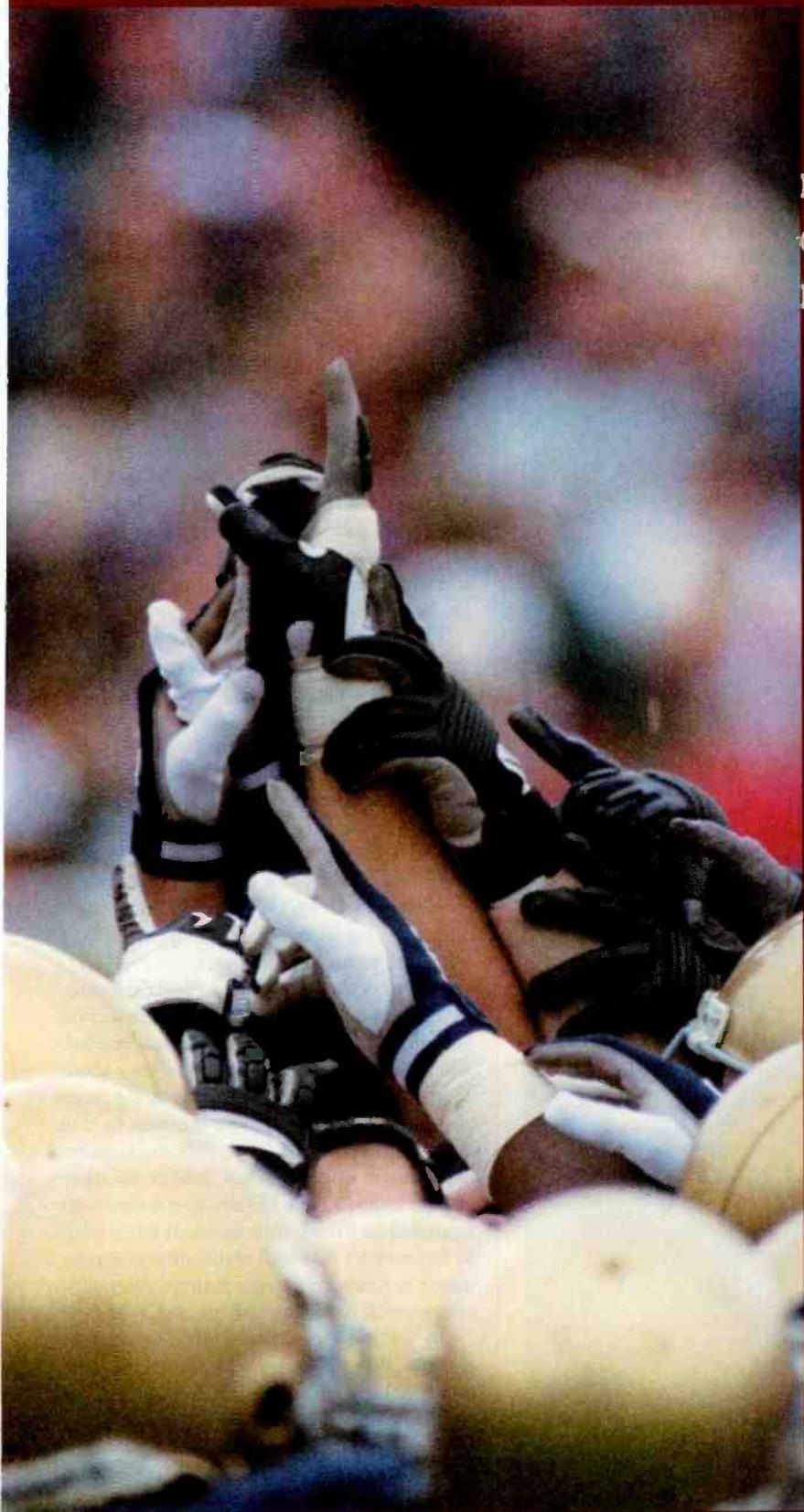
**Why do I respect a man named 'Bum'?**

**Why do I calm my two-month-old daughter by  
reciting the names of every All-American who  
played at Alabama between 1958 and 1982?**

**Why does the sight of a large red N make me feel  
eighteen years old forever?**

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**ESPN®**



**FOOTBALL IS WHY WE  
COVER FOOTBALL IN  
EVERY WAY POSSIBLE:**

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**ESPN College GameDay**  
**ABC's Monday Night Football**  
**SportsCenter**  
**College Football Saturday**  
**Sunday NFL Countdown**  
**ESPN Radio**  
**Bowl Championship Series on ABC**  
**ESPN the Magazine**  
**NFL PrimeTime**  
**ESPN.com**  
**Monday Night Countdown**  
**ABC's College Football**  
**Sidelines**  
**NFL Wildcard Playoffs on ABC**  
**ESPN GamePlan**  
**NFL Films Presents**  
**ESPN Bowl Week**  
**NFL 2Night**  
**Heisman Award Presentation**  
**AFC-NFC Pro Bowl on ABC**  
**Rites of Autumn**  
**NFL Match-Up**  
**College Football Thursday**

# Market Profile

amount of taxpayer dollars involved in upgrading the Paxson station. The city of Akron ponied up \$200,000 to help renovate downtown office space for a new broadcast studio for WVPX, then threw in another \$75,000 to cover cost overruns. The county government contributed another \$200,000 for the project. For its part, Paxson came up with \$300,000 in order to win Akron City Council approval to build a new broadcast tower.

Officials at another Akron-based station, Winston Broadcasting's WB affiliate WBNX-

TV, could not be reached for comment.

In local cable, CableLink Interconnects, a division of National Cable Communications, in June consolidated ad sales operations across Cleveland's 33 cable systems. The participating operators in Cleveland CableLink are Adelphia Media Services (the dominant MSO in the market), AT&T Broadband, Massillon Cable and Time Warner Cable.

Cleveland CableLink reaches 1 million cable households (a 99 percent penetration rate) and inserts local ads on 22 cable net-

works. Cable penetration in the market is about 76 percent according to Scarborough Research, although NCC puts it at about 68 percent. Average cable penetration in the country's top 50 markets is 73 percent, according to Scarborough.

Newhouse Newspapers' *Cleveland Plain Dealer* is the largest daily newspaper in the market. The *Plain Dealer*'s daily circulation for the six months ended March 31 was 363,693, a decline of 4 percent from the same period a year earlier, according to the Audit Bureau of Circulations. The *PD*'s Sunday circ dipped 2.8 percent, to an average of 480,878.

The *Plain Dealer* faces competition from a host of local weekly newspapers and at least four well-established business publications serving the area. In addition, Newhouse battles Knight Ridder's *Akron Beacon Journal* (daily circ 142,941; Sunday 193,641) for readers and advertisers in several counties in the DMA (see *Newspapers chart* on page 24).

On July 16, the *Plain Dealer* launched a complete redesign. Three years ago, the paper switched to a narrower web width to save on newsprint costs. Doug Clifton, who became the *PD*'s editor in spring 1999, says the changes include new headline and body typefaces throughout the paper, revamped section fronts and new graphics on the weather page. Clifton notes the paper is having some printing difficulties with its new body typeface, Miller. Since the new face is not as robust as the one it replaced (Dutch), it is printing lighter and is a bit harder to read, Clifton says.

As part of the redesign, the *Plain Dealer* created a comprehensive, one-stop feature section that includes both arts and lifestyle elements. The expanded feature section now runs about 12 to 16 pages a day. Earlier this year, the paper also added some space to its business section and changed the focus of its Monday business department from personal finance to more general business. The *PD* also restructured and expanded its Friday entertainment tab section to improve its flow and readability, grouping movie reviews with movie listings, restaurant reviews with restaurant listings, and so on.

In addition to the design and content changes, there have also been several management moves at the *PD* over the last year, including the hiring last November of Tom O'Hara as managing editor. O'Hara, previously m.e. of the *Palm Beach Post* in West Palm Beach, Fla., succeeded Gary Clark, who went to the *Columbus Dispatch* in Columbus, Ohio.

Mark Dodosh, editor of *Crain's Cleveland Business*, says that the (*continued on page 24*)

## SCARBOROUGH PROFILE

### Comparison of Cleveland

TO THE TOP 50 MARKET AVERAGE

#### DEMOGRAPHICS

	Top 50 Market Average %	Cleveland Composition %	Cleveland Index
Age 18-34	31	29	91
Age 35-54	41	40	99
Age 55+	28	31	112
HHI \$75,000+	25	17	70
College Graduate	12	10	80
Any Postgraduate Work	10	8	83
Professional/Managerial	23	18	81
African American	13	13	101
Hispanic	12	#	#

#### MEDIA USAGE - AVERAGE AUDIENCES\*

Read Any Daily Newspaper	53	63	117
Read Any Sunday Newspaper	64	75	118
Total Radio Morning Drive M-F	22	22	102
Total Radio Evening Drive M-F	18	18	103
Total TV Early Evening M-F	30	29	98
Total TV Prime Time M-Sun	39	43	111
Total Cable Prime Time M-Sun	13	12	91

#### MEDIA USAGE - CUME AUDIENCES\*\*

Read Any Daily Newspaper	72	81	113
Read Any Sunday Newspaper	77	87	113
Total Radio Morning Drive M-F	75	75	100
Total Radio Evening Drive M-F	73	75	103
Total TV Early Evening M-F	71	70	99
Total TV Prime Time M-Sun	91	90	99
Total Cable Prime Time M-Sun	58	55	96

#### MEDIA USAGE - OTHER

Access Internet/WWW	58	34	59
---------------------	----	----	----

#### HOME TECHNOLOGY

Own a Personal Computer	64	58	91
Shop Using Online Services/Internet	27	24	88
Connected to Cable	73	76	105
Connected to Satellite/Microwave Dish	14	10	71

\*Respondent count too small to measure. \*Media Audiences-Average: average issue readers for newspapers; average quarter-hour listeners within a specific daypart for radio; average half-hour viewers within a specific daypart for TV and cable.

\*\*Media Audiences-Cume: 5-issue cume readers for daily newspapers; 4-issue cume readers for Sunday newspapers; cume of all listeners within a specific daypart for radio; cume of all viewers within a specific daypart for TV and cable.

Source: 2000 Scarborough Research Top 50 Market Report (August 1999-September 2000)

IN THE WAKE OF THE dot-com debacle, amid the chilliest ad climate in years, it scarcely seems the time for high-tech speculation.

Still, faced with the steady splintering of media choices, advertisers can't afford to overlook new ways of reaching their targets—even if that means engaging in ventures that faintly recall the early days of Internet madness. This time around, though, any new-media advertising effort is deliberated, discussed and dissected before a client decides whether to actually go through with it. But a brave few are taking the plunge, applying old-media standards in their approach to new options.

"We're looking at a number of areas, mostly with an eye toward what they might evolve to in the future," says Linda Thomas

tures in the past year, including Yahoo! ShoppingVision, combining video and e-commerce, and Yahoo! FinanceVision, which broadcasts live financial news. Users see video in one panel, with relevant data and a browser in other windows. FinanceVision advertisers, including Cadillac, KPMG and Travelocity.com, can enrich video spots with information in the data window and browser. For Travelocity.com, "the response rate was higher than what we'd expected," says Michael Altomari, vp/sales and service of the Fort Worth-based company.

In the case of interactive TV, advertisers are focusing on simple applications that are

# What Works Now

With equal parts caution and enthusiasm, advertisers develop emerging technology campaigns. By Christine Larson



## INSIDE THIS ISSUE

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Mediabistro.com's Laurel Touby

### 4 What Works Now

Best bets in emerging platforms

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Advertisers having nothing to fear from interactive TV

### 14 Coming Full Circle

Traditional agencies are taking on the role of the I-shop

Brooks, executive managing director of GM Mediaworks, IPG's dedicated media buying unit. "We're not looking at anything and saying 'This is the killer app,' but they all have elements we think will ... give us insight."

This kind of wary-but-willing attitude has already given many advertisers an early glimpse into what works in emerging media.

Broadband is perhaps the most accessible to advertisers and consumers. With the number of broadband Web connections expected to more than triple in the next four years—to nearly 30 million in 2005, according to Forrester Research—content providers and advertisers have already started beefing up content with audio, video and animation.

"What will work in broadband are things that are 2 minutes long by 120 minutes deep—where the 120 minutes is in-depth content like graphics and animations and links for the user to explore," says Bob Greenberg, founder, chairman and chief creative officer of interactive agency R/GA in New York.

Yahoo! is forging ahead in that area. The company launched several broadband ven-

available through existing set-top boxes. Among these options are Wink Communications and RespondTV, which allow advertisers to enhance ads with pop-up dialogue boxes. "The short-term interest when you're looking at something like Wink is whether the cost per lead is cheaper than traditional media," says Mitch West, director, customer relationship management for GlaxoSmithKline. The company ran a spot allowing viewers to request information on migraine medicine Imitrex. "We thought it would take six months to reach [our response goal.] Wink achieved it within a week," says West

Another iTV option, Gemstar-TV Guide International's interactive program guide is being tested by Sears and General Motors.

With iTV expected to reach 48 million households by 2005, the medium's reach and response appeal should make it "No. 1 on the priority list for testing," says Jim Nail, senior analyst at Forrester Research. "It's going to happen first and have the biggest impact on the thought process around marketing."

**Continued on page 4 >>>**

**Executive Editor:** Patricia Orsini

**News Editor:** Kipp Cheng

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**iQ Staff Writer:** Sarah J. Heim

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Roberta Bernstein, Jeff Howe,  
Christine Larson

**Art Director:** Ron Goodman

**Senior Photo Editor:** Marla Kittler

**Photo Editor:** Jana Crawford

Services especially created for the Hispanic Community.

- **Sabor Hispano:** The place to find authentic Hispanic treats.
- **Regalos sin fronteras:** Make purchases in Latin America from the US.
- **Compras USA:** American products available from anywhere in the world.
- **Centro de Idiomas:** Learn Spanish or English.

*shopping channel*



*teen channel*



A revolutionary concept on the Internet created exclusively for teenagers.

A virtual world where there's always something for them: **Fashion, Music, Love, Celebrities, Concerts, and more.**

A place where you can talk to them in their own language.

**How do you  
attract your target?**

**With what interests  
them the most.**

*ice cream patrol*



*events and promotions*



The only bilingual channel designed just for kids, so they can learn while doing what they like best: Playing!

A special, magical place where kids and their parents can have a one-of-a-kind interactive experience.

A wonderful, kid-friendly place to learn and have fun at the same time!



*events and promotions*



*events and promotions*

Actions aimed to catch the attention of the Hispanic Market. For example:

- **TerraGol** – 1st Hispanic Beach Soccer Championship
- **Modelook** – Online Promotion for Teenagers
- **TerraRock** – Musical Event dedicated to Latin Rock

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**SHOCK TROOPS  
THE CYBERHOSTESS**



**Mediabistro.com's Laurel Touby has created *the place* for media types to hang out.**

**Photograph by Tom Legosse**

Community building has been the site's goal since its inception. Originally built around its heavily trafficked job board, it's grown to include such things as news items, resources, ob tips, résumé critiques and an online bulletin board. In addition, it's now reaching out to professionals in advertising, PR, graphic arts, photography and book publishing.

Recently, the company formalized its all-for-one philosophy through the creation of "AvantGuild," a for-fee membership geared to encourage conversation between cubicle-isolated media types. Now in its soft launch, the program offers additional information and perks such as health insurance.

Last summer, a \$1 million infusion of capital from New York-based Gotham Partners and *New Republic* owner Martin Peretz helped keep mediabistro afloat. Plus, says Touby, "We're trying to monetize the traffic we're getting because banner ads obviously aren't the way to go."

So mediabistro has added paid events to its roster of offline offerings, including its THINK{drinks} panel series—topics have included adventure journalism and, on Sept. 13, "The Pink Ghetto," a talk on women's magazines—which is being thrown with the help of sponsorships and giveaways.

"We also thought about changing to see the job listings, but decided it would just be mean," she says.

When asked about her infamous networking skills—Touby's been known to introduce people in such a way that only after she's moved on do they realize she didn't know either of their names—the self-proclaimed "cyberhostess" says she hates the "n" word. "These aren't job fairs," she says of the cocktail parties she hosts that pre-date—and inspired—her company, and which she now gives throughout the year. "They're about connecting like-minded people in the industry. Of course, I can't stop people from networking; I can only encourage them not to act like idiots."

As for the site's job listings at its peak mediabistro.com had some 300 listings up at once. Early this summer, Touby says, they bottomed at 120. "But we just had 162, and when I say 162, I mean 14 jobs in one day. It's all types. I've even gotten dot-com jobs again."

Touby predicts that "if something horrible doesn't happen with consumer confidence, things are going to pick up by late fall, early winter." That so many magazines have closed she says, is not surprising given how crowded and over-eager the market had become. "Look at *The Industry Standard*—it did what every Internet company did. It ramped up, hired too many too quickly and before they pulled back in time, they ran out of money."

Basically, Touby says, employers are treating their hires as "just-in-time" employees. "That's a business term for having on hand only as much inventory as you can sell. The idea is you hire and fire people as fast as you need to. Companies are contracting right now, but they're going to do the exact opposite in a few months. I already see it happening." —Roberta Bernstein

# PARTY GIRL

**W**hat's been bad for many media companies hasn't necessarily been bad for mediabistro.com. The Web site, launched in 1997, is surviving the dot-com shakeout just fine, thanks in no small part to its offering of a commodity that people not only want, they need: media jobs. While the site's job board has experienced a bout of "dismal" listings—now rallying, but more about that later—CEO Laurel Touby says that hits are off the charts.

"Dollars are kind of flat, but traffic has boomed in the last year—more than tripled," Touby says, going off to hunt for numbers. When she comes back, she's whooping. "Get a load of this," she says. "In July, the site averaged 1.6 million page views. In September of last year, it was 525,000. It may not be good news for you, but it's good news for us."

Touby calls it as she sees it. Her enthusiasm is refreshing for a (mostly former) journalist—"I don't have time to freelance anymore," she says—and advantageous to the 20,000 registered users in her database, who she gets off on helping through her multi-faceted industry site and offline events.

"Mediabistro has become a mix between the professional and the personal," she says. "It's a true community. We've had three marriages, one baby out of wedlock, numerous one-night stands, [matched] girlfriends and boyfriends, helped get people jobs and shared knowledge. It's this huge exchange, and it's inspiring to be at the center of it."



## WHAT WORKS NOW



## PDAs

Streetbeam posters

Client: Sotheby's

Platform: Beaming posters

Continued from page 1 &gt;&gt;&gt;

It's a different story with wireless. Despite success in Japan and Europe, American consumers seem unlikely to embrace advertising on their cell phones and PDAs. "When you ask consumers what kind of wireless content they need, they say directory services. After that, they have a real hard time coming up with anything," says Nail. Still, some advertisers say they can't afford to write off a medium expected to reach some 82 million people by 2005. Cosmetics retailer Sephora ran a wireless Valentine's campaign this year, enabling cell phone and PDA users to order last-minute gifts. WindWire, a network for wireless ad sales, says clickthrough rates topped 10 percent.

This summer, Jeep used PDA content service AvantGo as part of the Jeep Liberty launch campaign. Banners on AvantGo's home page enticed readers to click: They received a full-screen image of the Liberty, a survey and a brochure offer. "We've been knocked off our chairs by the response," says Diane Jackson, senior manager, Jeep Global Communications. However, many industry observers say wireless devices are best suited for serving existing customers with updates, rather than capturing new buyers.

Combined, these emerging platforms, plus narrowband Web efforts, should produce \$63 billion in ad revenues by 2005, according to Forrester. Exactly how those dollars are best spent will depend on consumer behavior with each medium. "It has to come from the customer," says Shelley Nandkeolyar, vp/e-commerce at San Francisco-based Williams-Sonoma. Nandkeolyar favors cautious testing, allocating up to 5 percent of his budget to experimentation. "We constantly need to test and learn," he says. "But ultimately, I need to be perfecting this game, not crazily investing in new parts of it."

**Illustrations by Paul Howalt**



## Phones

Client: Subway sandwiches

Platform: Wireless Web/cell phones

Whether it comes via cell phone or PDA, most wireless advertising today follows the pull model, waiting quietly for users to stumble across an ad while surfing wireless Web sites. But the pull model fails to take advantage of the unique promise of wireless delivery—the ability to reach users at a specific time and place. Say, right before lunch.

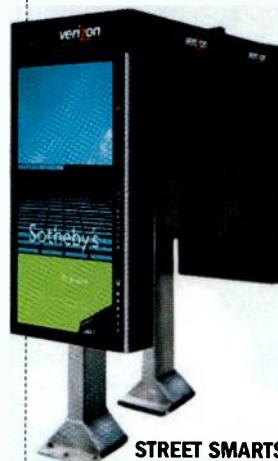
That's when Timothy Schiel, owner of two Subway sandwich shops in Boulder, Colo., wants to reach his customers. Last year, Schiel took part in a trial by wireless Web network SkyGo, which tested push ads over wireless devices. The study's 1,000 participants in Boulder opted to receive advertising from various advertisers. For several months during the trial, Schiel pushed out a series of sandwich promotions and coupons for one of his stores. Customers could bring in their phones and redeem the coupon for a free sandwich or soda.

"The advantage I see is that you can give the phone a little jingle and they hear it. Your timing is essential, you want to get them at about 10:30 or 11 a.m., when they're hungry," Schiel says. On average, four to five customers a day redeemed offers, out of the store's usual daily traffic of 100 people. "From my perspective, it's no different than radio, when you drop an ad when they're starting to think about lunch," he says. Overall, he was pleased with the response rate and says he'd be interested in a wireless campaign in the future—depending on costs, of course. For now, though, wireless Web advertising via cell phones seems a long way from prime time.

"There's not much there," says Jim Nail, senior analyst at Forrester Research. "My feeling is that consumers really won't want advertising on these devices, which are primarily communication and efficiency devices. Anything that gets in the way of achieving that will not be widely accepted."

Who says phone booths are obsolete? If nothing else, they provide a fine home for a new breed of posters equipped with infrared beaming technology. The posters, created by New York-based Streetbeam, allow advertisers to transmit information and applications to users of handheld devices or PDAs. Last spring, Sotheby's used 10 beaming posters in New York's financial district to send a calendar of Sotheby's auction dates to users' handheld organizers.

"Sotheby's is an advertiser you wouldn't expect to see on a device like this," says P.J. Leary, director of communications media at New York-based Bouchez Kent & Co., Sotheby's agency. "But the calendar of events is important, and this is a very user-friendly way to provide it."



**STREET SMARTS:**  
Sotheby's let users  
download calendars via  
phone booth posters.

The infrared delivery technology also offered a hidden benefit: the pass-along effect. "People who download are really engaged in your brand, and they're likely to beam it to their friends. We think if 100 people download it, we're probably reaching 600 people," Leary says.

In conceiving the campaign, Sotheby's was careful to avoid overloading the user's calendar. "I once mistakenly downloaded the entire Knicks schedule, and now I see those dates every time I look at my calendar and get irritated," says Leary. To avoid this problem, Sotheby's had Streetbeam add a layer to its software that enabled users to filter out events they weren't interested in.

During the four-week campaign, 281 people downloaded the application. "We were very pleased," Leary says. "This is a tool, not just a cute test. It's something that works." In the future, Sotheby's is interested in beaming the calendar to people who enter their lobby.

The beaming poster gimmick is more than a fun party trick, says Jupiter analyst Marissa Gluck. "It's a novelty, but we're seeing more and more of it. You're going to see outdoor advertising transformed over time, away from static displays," she says, citing airports as a particularly promising location for Streetbeam-style posters.

Streetbeam is currently expanding into San Francisco, Washington, Boston and Atlanta, and adding posters in major train stations in New York. Other Streetbeam advertisers have included Banana Republic, Warner Bros., AmEx Blue and Morgan Stanley.



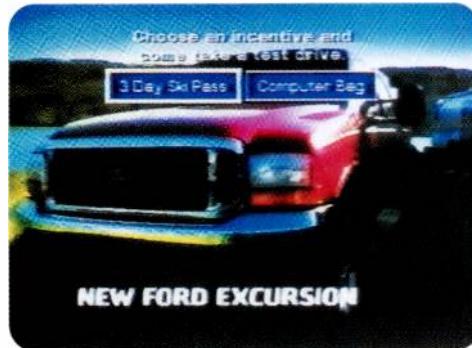
# InteractiveTV

**Client:** Ford Outfitters / **Platform:** Wink-enhanced ad

Some interactive TV ventures are still struggling to get off the ground, but Wink has been running enhanced ads for more than two years. The system, now available in 4 million homes and expected to reach 6 million by year's end, lets advertisers communicate directly with Wink-subscribed viewers during the run of a traditional 30-second or 60-second TV spot. An interactive icon appears onscreen that allows viewers to open a dialogue box, where advertisers pose questions, offer free samples, solicit contest entries or even sell products. When viewers request further information, Wink captures billing information off their set-top boxes and passes it to the advertiser for fulfillment.

"We've had phenomenal success with them in distributing materials," says Sara Hall, emerging media strategist with J. Walter Thompson in Detroit, who worked on Wink ads for Ford Outfitters, the automaker's umbrella brand for its line of sports utility vehicles.

One Wink-enabled Ford ad asked viewers if they'd like a Ford Outfitters catalog. If so, they were asked to select a model—Excursion, Expedition or Explorer—and then specify their interest in a two-door, four-door or Sport-Track edition. While the spot successfully allowed Ford to mail the right brochure to the right prospects, it received lower response rates than ads offering fewer choices.



**A NOD TO TECH:**  
Ford's Wink-enabled ads allow viewers to request product information.

"We learned that keeping screens to a minimum will increase the number of responses," Hall says. "Sometimes the commercial ended while people were still trying to find the remote."

"There are better points within the creative to launch the boxes," says Hall. "You want to wait until they know what the advertisement's about, while still giving them enough time to respond."

Although Hall has been "very pleased" with the campaign's results, she warns against taking early response rates too seriously—on Wink or any other emerging platform.

"What's tough now is to figure out if you're getting a good response rate because you're reaching the right people, or because people are playing around with the system because it's new," she says.

Like most new technologies, Wink's system still needs some tweaking, says Jupiter analyst Marissa Gluck. "The fulfillment piece isn't ready yet," she says. She should know: Gluck responded to a Wink ad, requesting more information on a prescription drug, in March. She's still waiting.



# Broadband Web Content

**Client:** Pepsi / **Event:** "Britney and Justin's Shopping Adventure" on Yahoo! ShoppingVision

During the months of July and August, Yahoo! Shopping Vision—one of several broadband ventures launched by the mega-portal in the past year—ran its first celebrity promotion, sponsored by Pepsi. The four-episode Web show featured video of teen pop stars Britney Spears and Justin Timberlake on shopping sprees in New York and London.

In four episodes, each lasting three to five minutes, Britney and Justin visited FAO Schwarz and stores in London's Covent Garden district. Much of the merchandise they purchased—from jelly beans to designer handbags—appeared in a browser window beneath the video, allowing viewers to shop along. After the spree, Pepsi ran its 90-second TV spot featuring Spears. Meanwhile, viewers could also register to receive e-mail about future Pepsi/Britney events.

"What was appealing about the Britney and Justin shopping spree was that it provided behind-the-scenes coverage, which we knew users like, on a site with the Pepsi logo, where we could roll seamlessly into our 90-second spot," says John Vail, Pepsi's director of digital media and marketing. "It was a really good branding opportunity."

Earlier in the year, Pepsi had been pleasantly surprised by more than 1 million requests for streaming video of



**SHOP TALK:** The Pepsi sponsored "Britney and Justin's Shopping Adventure" promo on Yahoo! ShoppingVision was a big hit with consumers.

Britney's ad shoot, which the company posted on its site. "It really opened our eyes to the fact that there's an enormous interest in streaming," says Vail.

The Britney shopping promotion drew some 800,000 viewers, who spent an average of four minutes watching the video. The promotion's success has encouraged Pepsi's rich-media efforts. In August, the company rolled out a Web mini-series using additional footage from Britney's ad shoot.

Running several episodes helped to boost traffic to the promotion, says Jennifer Dulski, senior brand manager of Yahoo! Shopping. "We had 75,000 streams on the first day, and the buzz extended throughout the promotion." The Britney promotion sold more products than any other ShoppingVision promotion to date. In the future, Yahoo! may offer similar celebrity promotion opportunities to individual vendors.



## WHAT WORKS NOW



## Mobile

Client: Northwest Airlines / Platform: PDAs via AvantGo

**W**hile national advertisers including Jeep, CompUSA and Bank of America have all launched wireless and mobile marketing initiatives aimed at PDA users this year, many experts feel that handhelds are better suited for customer relationship management than for campaigns based on interstitials and banners.

"I don't think wireless is going to be used heavily in the short-term for customer acquisition," says Barry Peters, director of emerging media at interactive agency Lot21 in San Francisco. "Users will get aggravated by that pretty quickly. I think wireless will be used much more for customer retention and communication."

That's the course Northwest Airlines has charted. The company has long relied on wireless messaging to provide customer service, starting with a flight update paging service in 1999. In 2000, the airline created a wireless Web site aimed at cell phones, available through AT&T, Sprint and Omnisky. In December 2000, the company offered its own AvantGo channel, to provide information and tools to its customers via their PDAs.

"We've focused on features that are really going to provide utility to the customer," says Chris Mausolf, manager of e-commerce at Northwest Airlines, headquartered in Minneapolis-St. Paul. The channel provides customers with flight updates, best fares, mileage club information and more. Wireless PDAs can sync up for real-time updates, while "semi-connected" PDAs—those that access the Web through desktop PC systems—receive updates when users sync with their PCs.

Through its various wireless or semi-connected initiatives, Northwest sends out nearly a million messages and receives 100,000 unique visitors per month, says Mausolf. The company's most popular wireless offering is its upgrade messaging system for elite members of Northwest's mileage club.

The Northwest channel has quickly gained customer support, ranking in the top 25 of AvantGo's 1,500 channels. The interface isn't just a nice perk for customers: "It's a cost-cutting measure," says Mausolf. "There's a quantitative benefit to those types of things. We have had fewer calls coming in, and there's definitely a savings." Although she could not release specific figures, she says during Northwest's first six months with AvantGo, the company experienced 300 percent more cost savings than anticipated.

**FLIGHT PLAN:** Northwest Airlines developed a channel on mobile services provider AvantGo to reach travelers on their hand-helds.

To reap maximum benefit, Mausolf's team of 10 in-house developers tries to offer content for most kinds of wireless devices, including pagers, phones and PDAs. Meanwhile, they've strictly limited the content provided to each device. "What we did not do is port our whole Web site to wireless. Customers don't want a 30-page members guide on a Palm Pilot," says Mausolf. "We focused on tools that would most help in travel planning."



## Interactive Program Guide



Gemstar-TV Guide International

Client: Sears / Platform: Interactive Program Guide

**W**hatever interactive TV offerings eventually capture the public's imagination, one thing is sure: Viewers will still need help finding the shows they want to watch. That's why Sears signed a one-year deal with Gemstar-TV Guide in July to advertise on the company's interactive program guide.

"There's a fair amount of speculation and hypothesis about how people will use digital television, but as the number of choices expand, you'll need an IPG

to sort things out for you," says Perianne Grignon, director of media services for Sears, headquartered in Hoffman Estates, Ill. Research from Gemstar suggests that the average IPG user visits the guide four times an hour.

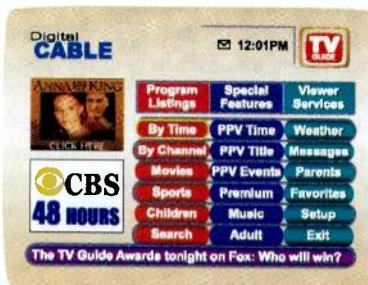
What the typical IPG ad—a small, square graphic box that, when clicked, summons up a text box—lacks in creativity, it makes up for in reach. The system, which reaches some 12 million households, is expected to grow to 20 million by the end of the year. In the future, IPG ads may expand to include overlays over programs; currently the channel and program name are listed when a user selects a show from the IPG.

"Two things came together for us on this," says Grignon. "One, it's on the cutting edge; a new way to reach our customer. But it's also got the big circulation and reach we need for our marketing plan."

Sears began experimenting with GemStar late last year, and quickly learned that IPG users behave very differently than typical TV viewers. "You're not expecting a viewer to spend many minutes in this space, but they will go back quite frequently and you have to design for that," Grignon says. "You have to do a lot of questioning about how often your message should change. It's a very rapid-fire space, so these are quick messages."

Sears also found that the IPG platform seemed to work better for immediate promotions, rather than general branding messages. "People want to know what offers are in our stores tomorrow. We got better awareness levels off those than off messages that were more long term," she says. ■

*Christine Larson writes about technology from Sacramento, Calif.*



**GUIDING LIGHT:** IPG ads are currently reaching 12 million households.

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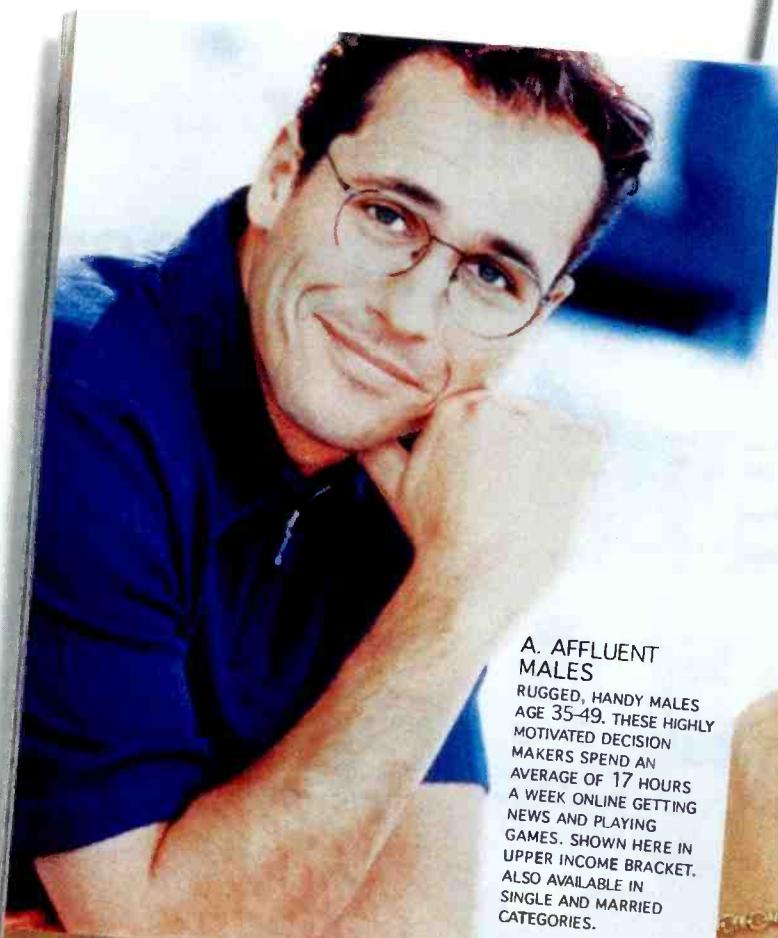
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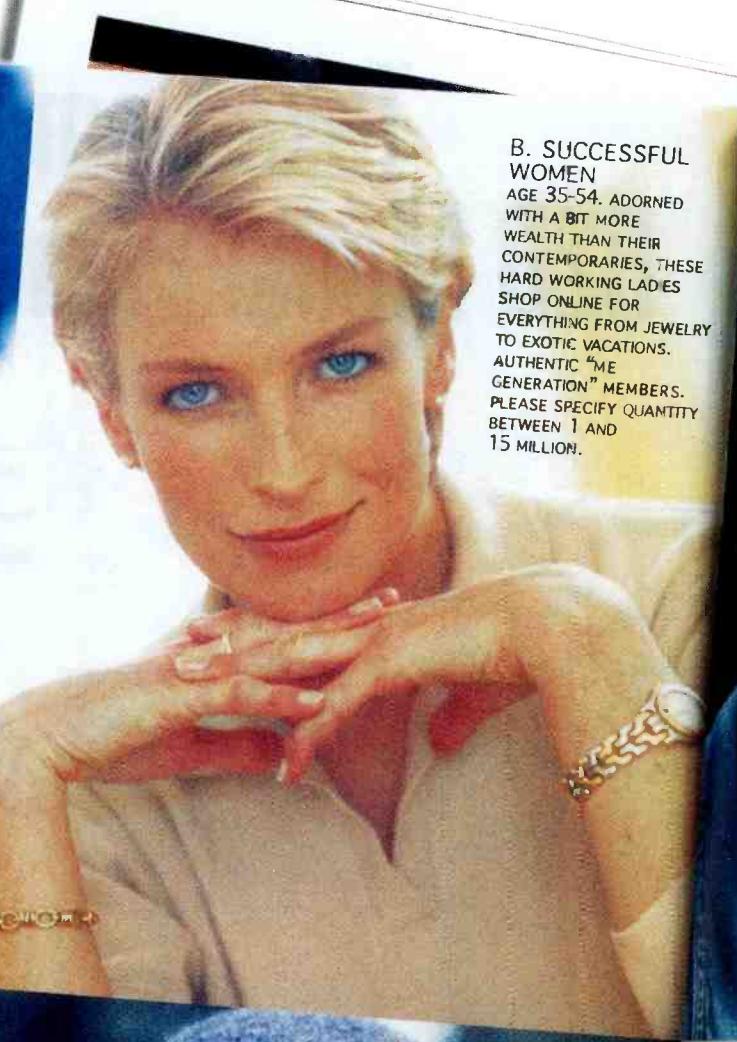
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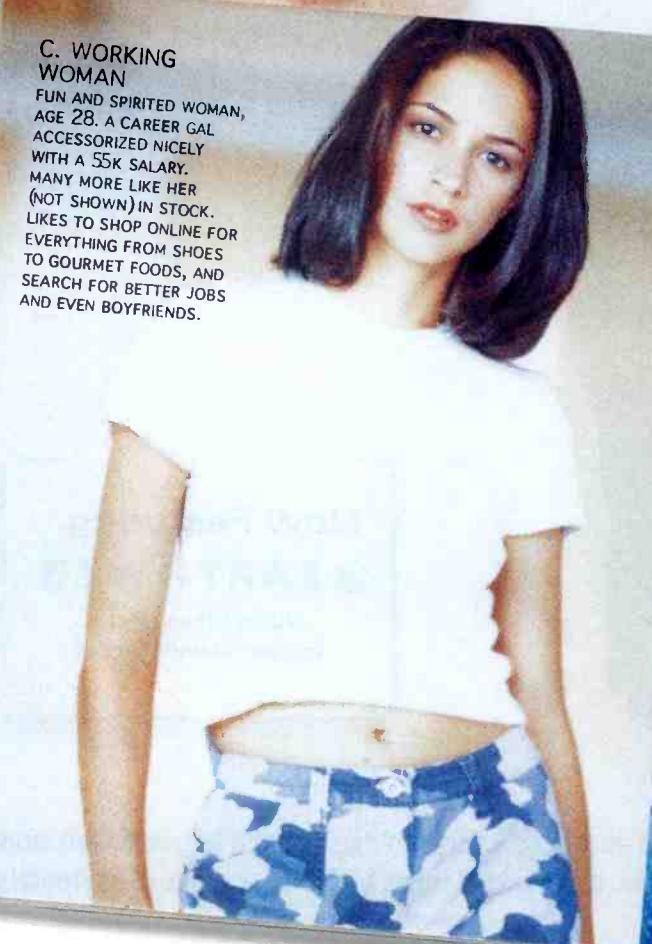
#### A. AFFLUENT MALES

RUGGED, HANDY MALES AGE 35-49. THESE HIGHLY MOTIVATED DECISION MAKERS SPEND AN AVERAGE OF 17 HOURS A WEEK ONLINE GETTING NEWS AND PLAYING GAMES. SHOWN HERE IN UPPER INCOME BRACKET. ALSO AVAILABLE IN SINGLE AND MARRIED CATEGORIES.



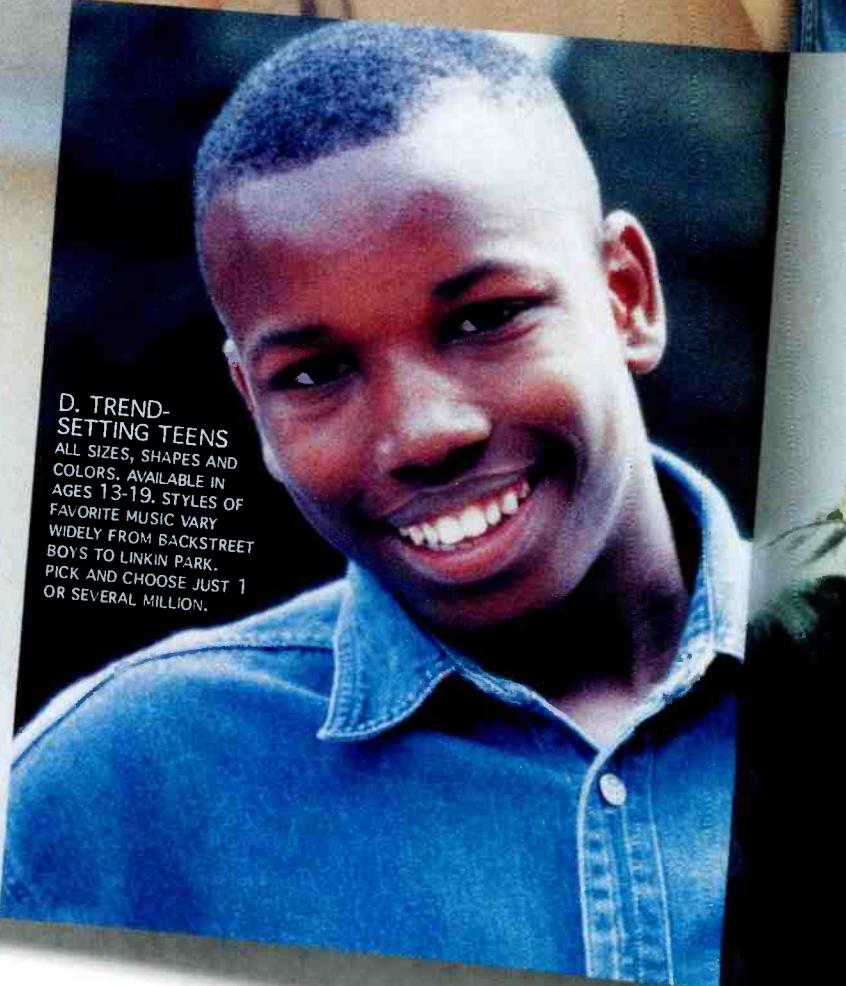
#### B. SUCCESSFUL WOMEN

AGE 35-54. ADORNED WITH A BIT MORE WEALTH THAN THEIR CONTEMPORARIES, THESE HARD WORKING LADIES SHOP ONLINE FOR EVERYTHING FROM JEWELRY TO EXOTIC VACATIONS. AUTHENTIC "ME GENERATION" MEMBERS. PLEASE SPECIFY QUANTITY BETWEEN 1 AND 15 MILLION.



#### C. WORKING WOMAN

FUN AND SPIRITED WOMAN, AGE 28. A CAREER GAL ACCESSORIZED NICELY WITH A \$5K SALARY. MANY MORE LIKE HER (NOT SHOWN) IN STOCK. LIKES TO SHOP ONLINE FOR EVERYTHING FROM SHOES TO GOURMET FOODS, AND SEARCH FOR BETTER JOBS AND EVEN BOYFRIENDS.



#### D. TREND-SETTING TEENS

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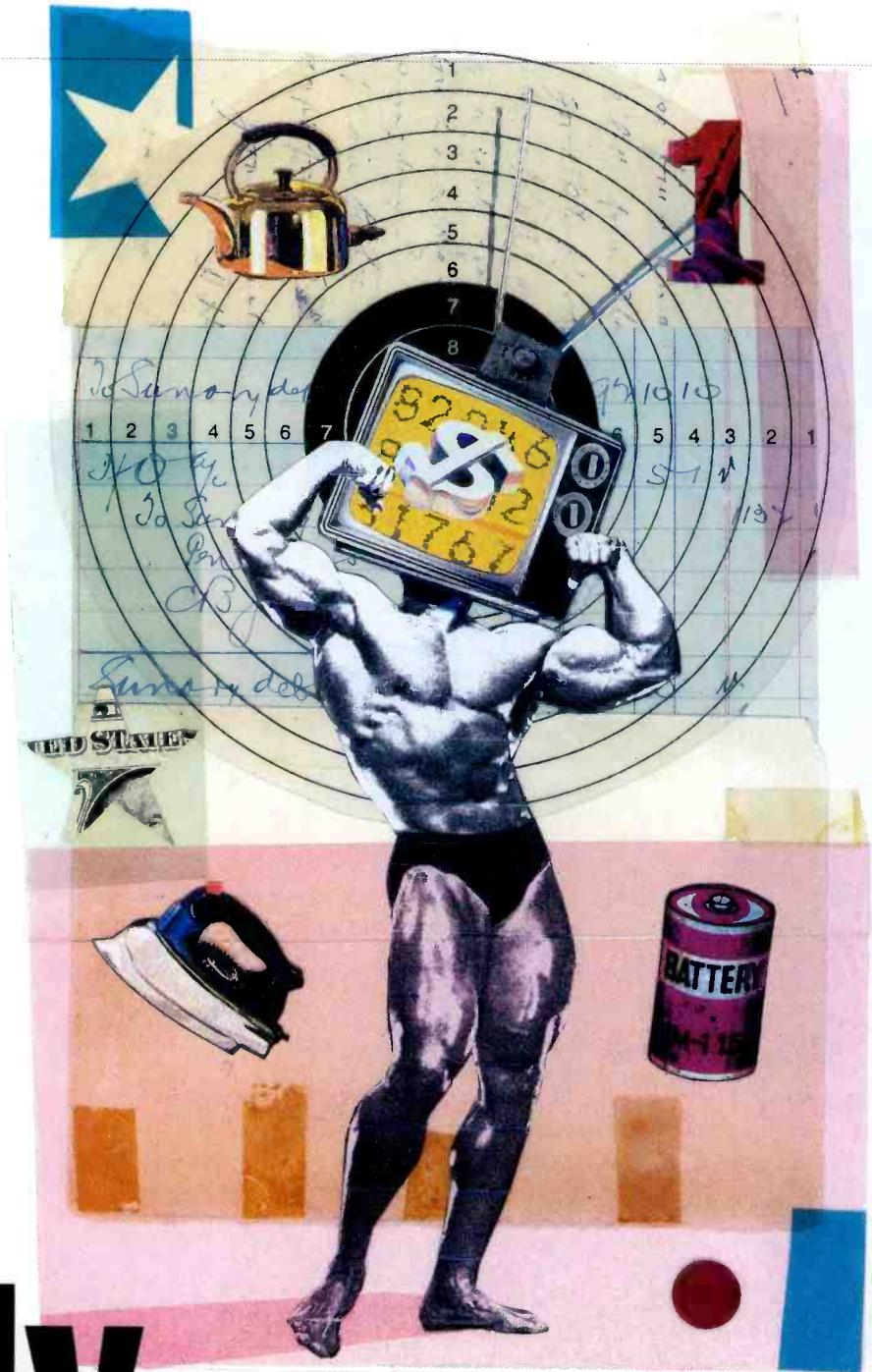
Source: Media Metrix June 2001



**T**he personal video recorder has suffered a checkered history since the technology hit the market two years ago, accompanied by all the heady hype for which the late '90s will be remembered. Analysts predicted that the PVR would spread like a contagion, revolutionizing the television industry by empowering consumers to skip commercials with the click of a button. But consumers generally gave the first PVRs a pass, and television networks now have more to fear from dwindling ad budgets than disruptive technologies like the PVR.

That doesn't mean the PVR won't dramatically affect the creation and consumption of TV programming. Changes won't take place right away, however, and they won't be the changes originally forecast. Sales of stand-alone PVRs will continue to lag well behind pre-bust projections; the underlying technology will nevertheless become a common feature in digital cable and satellite TV services over the next half-decade. And revolutionary hyperbole to the contrary, ad-skipping technology need pose less a threat of a coup d'état to the advertising industry than a deserved challenge to adopt new strategies. In fact, it could possibly even offer advertisers the opportunity to increase efficiency and revenue.

The PVR was first introduced to the public at the Consumer Electronics Show



# Ready For Prime Time

**No longer considered the enemy, advertisers now see vast opportunities with interactive TV.** By Jeff Howe Illustration by Martin O'Neill

In January 1999, when two companies—TiVo and ReplayTV—simultaneously demonstrated devices that were essentially a VCR with the powers of a PC. Through an onscreen interface, or interactive programming guide, the PVR made the chore of recording TV as easy as downloading an MP3. Both TiVo and

ReplayTV required customers to subscribe to services that would update programming guides nightly via a phone line, and a user could simply scan the guide and hit record when passing over any desired show, regardless of when it was scheduled to appear. Neat stuff. But the most enticing feature was its ability to pause, fast-

forward and rewind live television. Because PVRs temporarily recorded whatever the user was watching at any given time, a user could fast-forward past the ads, making all programming commercial free. Replay's "QuickSkip" button even enabled viewers to jump ahead by, no accident, 30-second intervals.

Understandably, the PVR has sent successive shock waves throughout the TV industry, which is built almost entirely on exactly the commercial institution the PVR now promises to quick skip. Early market research indicated they have every reason to fear. Once consumers overcame the learning curve attendant in the technology, the vast majority—88 percent by one estimate—used their devices to skip commercials. A more recent survey conducted by Statistical Research, Inc., revealed a phenomenon equally distressing to networks, so-called “time-shift television,” in which PVR users stopped watching scheduled television altogether, making concepts such as prime time and the advantage of lead-in programming obsolete.

If this phenomenon were to spread through the mass market, it would have dire consequences for the networks, whose advertising rates are based on the daypart, or time slot, in which a show appears. TV was built on the notion of scheduling. Without it, networks will no longer be able to command ad rates based purely on a dependable prime-time audience. Hits like *Malcolm in the Middle* reached mainstream audiences because it premiered following one of Fox's most reliable draws, *The Simpsons*. Search engines will become the leveling agent, replacing simple proximity as the method through which people get programming.

But before PVRs can turn the industry upside down, they have to actually make their way into American homes. There are roughly 100 million television-viewing households in the United States. To date, PVRs are currently used in less than 500,000 of them. After disappointing sales, Replay was acquired by Rio MP3 player maker SONICblue in February. For its part, TiVo says it has surpassed the 200,000 mark. Microsoft has recently entered the arena with its UltimateTV, which is installed in select DirecTV satellite receivers, but it's too soon to determine whether sales will outperform those of TiVo or Replay.

How did such a promising technology fail to win the hearts and wallets of America? One obvious reason, says Lydia Loizides, an interactive TV analyst with technology research firm Jupiter Media Metrix, is that the boxes are simply too expensive; they range from \$400 for boxes with smaller hard drives to \$600

for the Phillips TiVo recorder which can hold 60 hours of programming. That doesn't include the service, which costs another \$10 per month for both TiVo and UltimateTV. Loizides hardly thinks the PVR will go the way of the 8-track, however. “We're very bullish on PVR-like functionality showing up on set-top boxes [for cable and satellite services],” she says. “It's simply another feature [that gives a] reason to upgrade service.”

want to upset the programmer, who doesn't want to upset the advertiser. That's the food chain of revenue.” The media conglomerates will just need to figure out the new way to make money.

From posterity's perspective, the most revolutionary feature of digital TV may not be its ability to divorce programming from the clock or pause the more licentious scenes from *Sex and the City*. It's that it can track exactly when

## The revolution ended before it began, with TV realizing that in lieu of beating 'em, it was better to join 'em.

This is already how Microsoft has chosen to market its PVR, as just some of the few, great things you can do with UltimateTV (the service also features Web access). And in what may well prove to be a life-saving deal for TiVo, AOL Time Warner has tapped the Silicon Valley startup to incorporate its PVR technology in an AOL TV set-top box. The communications behemoth is by any account serious about deploying the technology to its substantial base of subscribers. Last month, AOL Time Warner announced the creation of a new interactive TV division, and said it could have between 6 million to 8 million digital set-top boxes in homes by the end of next year. Scientific Atlanta, Motorola, Panasonic and Zenith have all announced that they will add some element of PVR functionality to upcoming models of set-top boxes for digital cable.

Which neatly illustrates the outcome of the predicted war between PVR makers and the TV establishment. The revolution ended before it began, in negotiated settlement, with TV presciently realizing that, in lieu of beating 'em, it was better to join 'em. AOL Time Warner isn't about to cannibalize its own revenue from one of its own divisions, broadcast network the WB. ABC, CBS and NBC have taken investment positions in PVR companies. As Loizides points out, “Everyone made similar doomsday predictions when VCRs hit the home, and it didn't destroy the TV business model. Cable operators don't

the user performs these functions, or any other, and report that info back to command central. And that's a big leap forward from the industry's current system of monitoring consumer behavior, the Nielsen rating system, whose undependable results were until recently the dark secret of the industry. “The whole idea of rating is rooted in a world where you assume people watch a TV program,” says Josh Bernoff, an analyst with Forrester Research. “It doesn't account for channel surfing, or picture-in-picture. It certainly doesn't account for people skipping commercials.”

Of course, data mining isn't strictly a function of the PVR. As analog television begrudgingly gives way to digital television and set-top boxes become both sophisticated and ubiquitous, companies will acquire the ability to collect and utilize a vast database of viewer behavior, organized in exacting detail. The knowledge gained by advertisers and networks about who is attracted to what kind of programming and products will dwarf what they know now. The real value of that information will be in how they use it. “Advertisers don't care how many people watch a program, they care about who watches the ads,” says Bernoff. “The same digital technology that is making it possible to skip commercials is making it possible for advertisers to develop a much richer relationship with consumers.”

Companies will exploit these relationships through targeted advertising and



one-to-one marketing. Advertising is a remarkably blunt instrument. Consumer data could give it the properties of the scalpel. As Bernoff points out, Rogaine doesn't care if 99 percent of viewers are sick and tired of its commercial—it just wants the one percent that desires more information. If networks knew which TV viewers were going bald, they could direct the Rogaine commercial to that one percent 100 percent of the time. Or at least that's the idea.

Crucial to making a targeted campaign work will be a digital device's ability to deliver a bigger pitch—think infomercial—at the click of a button. Other systems of ad delivery in the works include "bumpers," unskippable ads inserted by the service operator and banners displayed on the on-screen programming guide. "If the expectation is that the normal 30-second spot will be zapped, the flip side is that there are other applications these PVRs may offer that have yet to be explored," says Bob Flood, director of electronic media for the international media buyer Optimedia International. The logical end of the technology is so-called "television commerce." Assuming a cable or satellite subscriber already has his or her credit card on file with the service provider, the television becomes, within this reasoning at least, the ultimate shopping mall, one tailored to the individual's hobbies, interests and tastes.

Needless to say, Brave New Television won't emerge unfettered by regulation. Privacy advocates have already raised Cain over the intrusive direction in which digital TV seems to be headed (see sidebar). And it won't emerge as a major market force any time soon. "It's certainly not going to be pervasive over the next few years," says Adi Kishore, a media and entertainment specialist with The Yankee Group. "I think it's going to be at least 2004 before you're going to see widespread changes." Such a storehouse of information about viewer behavior could also have radical effects on programming, says Bernoff. In a topsy-turvy world of massive PVR adoption, he says, niche shows will become more attractive ad vehicles for many advertisers than mass audience shows. "Martha Stewart may only attract 100,000 viewers, but if all those people decide they'll buy something from her advertisers,

that's much more valuable than 10 million people watching *Friends* like a lump on the sofa." Or for that matter, 10 million people skipping the ads altogether.

In this sense, the development and adoption of PVR functionality may more accurately be seen as evolutionary than revolutionary. Pitching a mass audience has become an increasingly dubious prospect since the advent of cable TV. "Media," Bernoff says, "will continue to nichify. Programs that attract mass audiences become less valuable, and programs that attract specific audiences will become more valuable." As evidence, he points out that what constitutes a boffo rating for network show today would have barely been deemed competitive 20 years ago. The audience has already fragmented. Customization of programming and advertising through digital technology will only be finishing off the job.

To this degree, cable may have a leg up over the networks, says Artie Bulgrin, vp of research at ESPN. "I think from the perspective of a cable network, PVRs are going to offer a great opportunity to increase the exposure of a lot of great programming that currently viewers are either unaware of or can't watch because of the daypart they are broadcast in." Which is exactly how the economics of a PVR entertainment world pay off handsomely. Since finding and recording any program on any channel is as easy as entering "fly fishing," or say, "Begonia cultivation" in a search bar, production companies can make cheap creative, lease space at 4 a.m. on any broadly carried cable network and guarantee a very specific audience to a very specific advertiser.

There's a lesson to be learned about how "disruptive technologies" disrupt. VCRs and cable television, first heralded as technologies sure to bring down the studio system, merely increased studio earnings. Likewise, as communications companies like AOL Time Warner move to co-opt PVR technology, we can expect established players to retain control over distribution channels. Le TV est morte, vive le TV. ■

*Jeff Howe is a freelance writer living in Brooklyn, N.Y. He writes about media and entertainment.*

## PRIVATE VIEWING

The increased efficiencies promised by digital data mining will come at a price to consumers. Data mining has become a hot-button issue among consumers, privacy advocates and public officials. In June the Center for Digital Democracy released a report, "TV That Watches You: The Prying Eyes of Interactive Television" that spawned a flurry of high dudgeon from editorial writers and politicians. TiVo representatives were called before the FCC, which is now investigating privacy practices among companies in the iTV industry. TiVo was cleared of any illicit practice. Ted Malone, director of product and

service marketing for the PVR maker, says its device does indeed record consumer behavior but that information is stored on the set-top box itself, to enable the box to recommend programming based on the user's previous choices. The company, Malone says, "couldn't collect that data if we wanted to."

Which isn't to say other companies will forego the enormous value inherent in a database of viewer preferences. AT&T will launch a test of targeted, interactive ads to 42,000 of its customers in Aurora, Colo., this month, using software that will target ads to individual households. As more functions are added to set-top boxes, the concern is that an unscrupulous company could combine TV viewing preferences with Web sites visited with personal data and sell individual profiles as a source of ancillary income. One company, Navic Systems, has developed software that creates profiles of consumers based not only on viewing behavior but also demographic and psychographic data obtained from database-marketing companies. The profiles are anonymous, but since every set-top box has a unique identification number, the profiles could easily be connected to individual users.

However, as privacy becomes a greater source of political capital, legislation has begun to strictly limit what a company can and can't do with personal data gleaned through any means. The 1984 Cable Act already prohibits companies from sharing personal data without a subscriber's intent and additional legislation has been introduced in state and federal legislatures. Not surprisingly, given the profits to be had, corporations with potential stakes in the iTV market, including giants like Microsoft, AOL Time Warner and Yahoo!, have organized the Online Privacy Alliance, a lobbying organization which last year managed to defeat a California bill that would have prohibited iTV providers from disclosing customer viewing habits.—JH



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In the past year, it's been too easy to dismiss all interactive initiatives as failures. And indeed, dot-com naysayers are quick to point to the growing list of dot-bombs, as well as remind us that reaching consumers with a marketing message on the Net is still unproven.

But the economic downturn that has devastated so many of the dot-coms that were the primary drivers of interactive agency growth and ad spending on the Internet may prove to be a blessing in disguise. With the bad news—massive layoffs, corporate restructuring and outright closures—there may be a silver lining to the stormy economic climate after all. The good news is that the agencies that supported work across interactive platforms may be growing up, along with the medium itself.

"It's not simply about the Internet [anymore]," says Jim Nail, senior analyst at Forrester Research. "It's about, 'How do I reach my customers more effectively?' The Internet is [just] one way to reach consumers."

Without the white noise of myriad startups buzzing in the ears of I-shop execs—who were only too eager to please—the

# Coming Full Circle

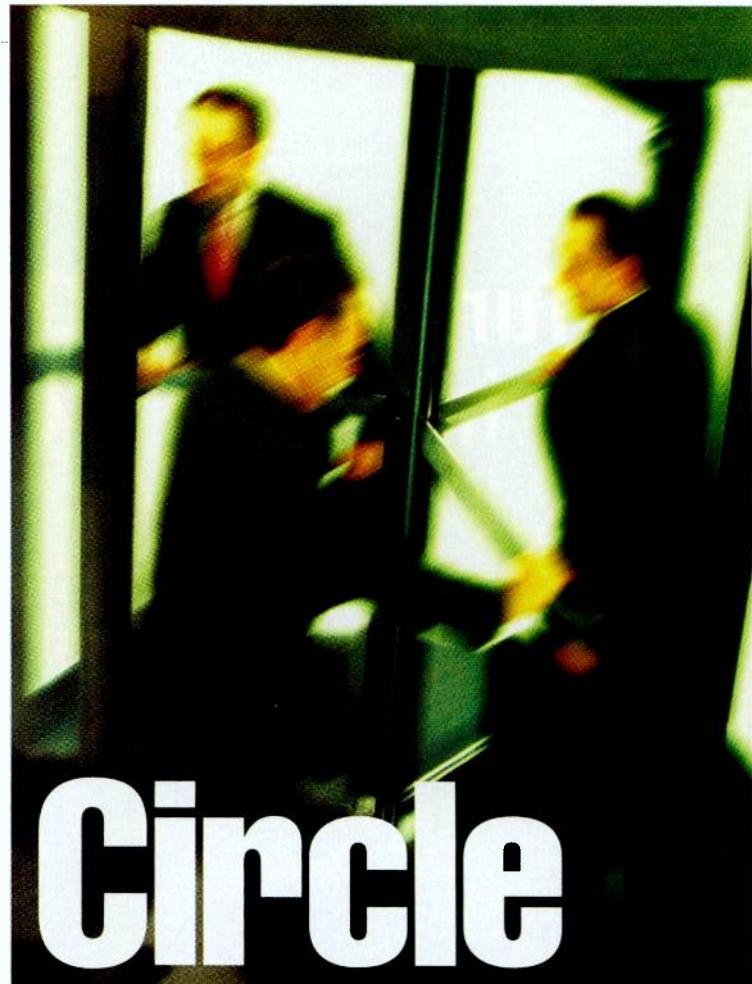
**Now that traditional agencies have a better understanding of how interactive marketing works, is there still a need for pureplay I-shops? By Sarah J. Heim**

business of getting down to business on the Internet has already begun a sea change. Gone are the days of building Web sites for the sake of building Web sites. Gone, too, are the \$10 million price tags for the creation of an "online strategy."

For marketers, the value proposition of developing a solid online strategy is less about launching an elaborate site to sell products (although e-commerce still remains relevant) but more about being able to target consumers efficiently and cost effectively.

"In the past, [I-shops] survived on dot-coms, who thought that everything was about the Internet," says Nail. "And traditional marketers put [online initiatives] in separate budgets with a different mission. That's going away. One would hope that a good account guy at an agency would now have enough experience and understanding of [traditional] advertising and interactive."

Regardless of what bucket the money for a client's online spending will come from in the next year, forecasts unanimously show that dollars will be spent. According to a report from



PricewaterhouseCoopers, ad spending on the Internet will increase from this year's projected expenditure of \$8.2 million to \$9.2 million in 2002; PWC projects ad spending on the Internet to reach 18.2 billion by 2005.

Jupiter Media Metrix projects a slightly more conservative figure of \$15.4 billion in online ad spending by 2006, but expects that more dollars will be funneled into other digital marketing initiatives, such as online couponing, sweepstakes and e-mail campaigns, bumping up the total on digital marketing spending to \$19.3 billion by 2006.

"The Internet is just one component, but it's even more important now than it was in the past," says Robert Anderson, senior vice president and creative director at FCBi, the interactive unit of FCB Worldwide. "A lot of the mistakes have been made and people are now getting down to see how the interactive work fits into the mix."

The consensus appears to be that the Internet as a communications and marketing platform is at its best when it serves as a complement—and not the only piece—to an overall strategy.

In hindsight, of course, this makes sense. But 18 months ago, it wasn't so clear. In a now infamous TV interview that first ran in February 2000, *60 Minutes* correspondent Bob Simon asked Razorfish co-founders Jeff Dachis and Craig Kanarick to explain "in English" exactly what it was that the company did for its clients. After stumbling through various new media platitudes about "inventing" and "reinventing" the ways companies will do business in the future, the best description that the poster boys of Silicon Alley success could muster was something about facilitating "business strategy."

The Razorfish founders' final explanation for what they did highlighted an essential problem that all interactive agencies

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# "It's not about the Internet anymore. It's about 'How do I reach my customers more effectively?' " — Jim Nail, Forrester Research

faced: That is, despite the fast rise of the so-called Internet economy, an I-shop's place in the business food chain had never been entirely clear. Were interactive agencies responsible for providing tech expertise to companies that didn't know the difference between an Intranet and the Internet? Or were these agencies supposed to provide business strategies and creative services, akin to the work of traditional consultancies and advertising agencies?

"People kept talking about these new business paradigms, but there aren't new business paradigms," says Wenda Harris Millard, former president and CIO of Ziff Davis Internet. "There are different ways to execute, but the classic principles of what creates viable business entities have never changed. That's what was misunderstood by the overly zealous."

Matthew McMahon, co-founder and CEO of Seven Ten Split, a now-defunct I-shop, knows better than most. "Being in the service business, and with so many companies competing for more revenue and market share, I think agencies were very reactionary to clients' needs. While we had very lofty goals of providing certain aspects of advertising, like others, we didn't shy away from doing projects that clearly weren't within our skill set."

According to McMahon, the biggest obstacle for many interactive agencies was trying to carve out a place in an increasingly fragmented marketplace. "You had so many different types of businesses calling themselves interactive advertising and marketing agencies and everyone did different things," he says. "As a result, agencies couldn't say that they were a great advertising agency. It's more like, we're an agency that creates CRM programs or an agency that creates e-mail campaigns."

So as the shakeout continues to eliminate most of the dot-com business that was the early fuel for I-shops, the big questions remain: What are the skills that make an interactive agency different from a traditional agency? What do they bring to the party that a traditional agency can't? And is there even a need for pureplay interactive agencies at all?

Opinions vary.

"Interactive agencies are perhaps not going to be as needed as they have in the past as a separate entity for no other reason than because [online] is going to be more a part of the mainstream," says Robin Webster, president and CEO of the Interactive Advertising Bureau. "I think that what's going to happen is that there will be a specialized area within larger traditional agencies."

"I think the notion of an I-shop doesn't make sense any more," says Forrester's Nail. "An I-shop will look like a division of an advertising holding network. What I'm hearing more and more from marketers is that interactive has existed by itself, but it's something that needs to flow more from what is the overall objective."

Categorizing the I-shop as a "division" of a traditional shop makes it more akin to a direct marketing or public relations arm of an agency rather than a different medium in and of itself, like television or radio. And, after all, there aren't agencies focusing solely on print or television. "Clients want more

360-degree branding," Nail says. However, that "single force" offering isn't available just yet.

Similarly, Seven Ten Split's McMahon argues that "the interactive advertising agency as it existed doesn't exist any longer." Though he believes "ad agencies will have the creative, media, account planners and executives, and now they'll add a technology planner or an interactive guy."

So, it is now the digital services divisions of established ad agencies, once dismissed as afterthoughts, which are poised to become the thought leaders in interactive marketing.

For FCBI's Anderson, his group's relatively late start has proven beneficial. "We're in a unique position because we only really got started last year. That's been a very good thing, because things had shaken out quite a bit."

But not all agree that pureplay I-shops are an endangered species. "Let's wait a little bit before we put a nail in the coffin [of I-shops]," said Bruce Carlisle, president and CEO of SF Interactive. He says that "with a couple of exceptions," there are many strong traditional agencies with relatively weak interactive groups.

"Even with the acquisitions, there's a whole lot of smoke and mirrors going on," he said. It's not that Carlisle doesn't think there's room for a fully integrated agency. He does. However, he also knows there are some old guards at top traditional shops who are still hesitant to dip their toes in the interactive waters. Carlisle believes, in part, that his company is seeing increased interest from both traditional agencies looking to farm out work and new clients because his I-shop is still independent.

Eric Wheeler, president and COO at Lot 21, says that independent shops like his will begin to specialize in practices that range from CRM and e-mail marketing to back-end integration and media optimization. For Wheeler, the work can be best executed by smaller I-shops that have expertise in the tech field. "People still want to take risks," Wheeler says. "The reason why we're an agency and not an auto body shop is because we come up with unique ways to solve brand problems, capture audience and create powerful brand performance. We have to push the creative parts of our business."

As the industry matures and technology becomes less the end-all-be-all for marketers, there are those who continue to believe that an alliance with a traditional agency helps.

"You can't fake the marketing and brand-building experience," says Anderson. "There's always going to be room for small interactive shops that specialize. But when you're talking about working with big brands and the big communications plans, the clients are going to require something that covers the whole mix."

As an I-shop veteran who had a frontline view, McMahon concedes that there are benefits from having a traditionally rooted parent company. "I think the interactive units of traditional agencies have a head start because they have the resources and the clients." Still, McMahon isn't writing off a comeback for the independent I-shop. "Mostly," he says, "everyone is erasing the blackboard and trying to start fresh." ■

—With additional reporting by Kipp Cheng



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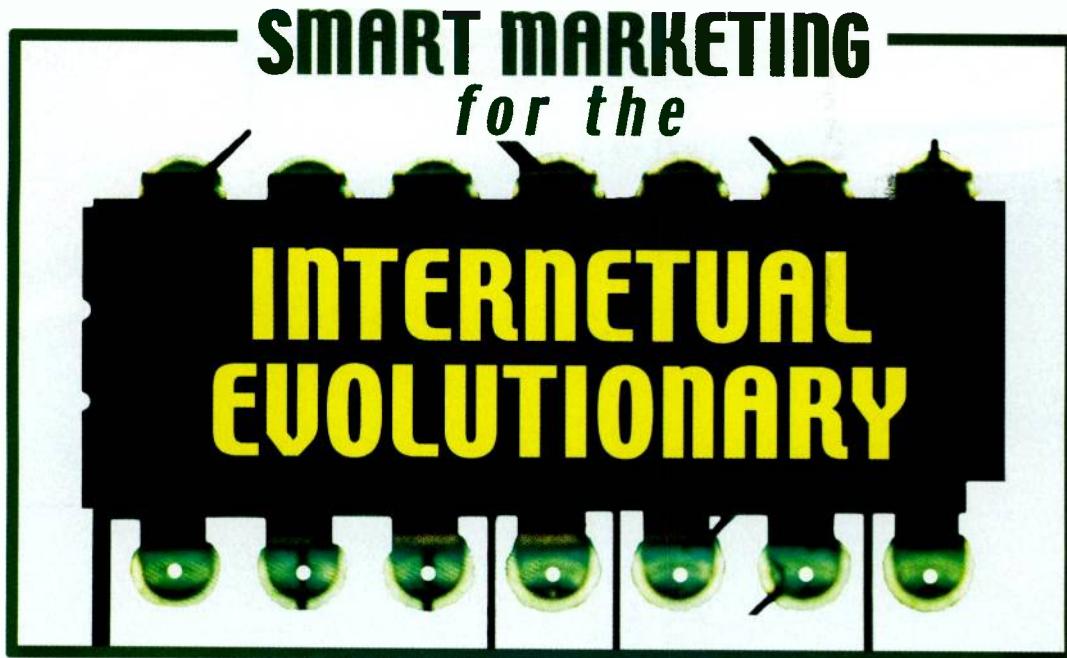
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**How should they get it? Where do they want it? Who knows? Who cares?**

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## Day 1 • Monday, October 1

**10:00 – 11:00 AM**

### "It's a Wireless Marketing Revolution, Not Evolution"

Mobile marketing, done right, will compete for the \$300+ billion in traditional ad media spending (US), not just the \$8 billion spent on Internet media. Hear how this medium provides significantly more value to advertisers by virtue of the wide variety of ad strategies, types and response/purchase options. The presentation will also explain the role of advertising within applications that reside on mobile devices and other consumer appliances.

Sean Harrison, President & CEO, WindWire

**11:00 – 12:30 PM**

### "Special Industry Report on Standardization & Best Practices of Internet Audience Methodology & Metrics"

To date, standardizing internet audience measurement and metrics has been an elusive animal. Buyers and sellers of banner advertising have often been at odds as to who holds the right set of numbers. After presenting a brief history of

Internet audience measurement and past efforts, each panelist provides their own unique perspective on standardization, including progress that's been made in this area.

MODERATOR — Gerard Broussard, Senior Partner,  
*Director of Media Metrics and Analytics, OgilvyOne Worldwide*

PANELISTS —

Anke Audenaert, Director of Research, Yahoo!  
Manish Bhatia, Senior Vice President-Interactive Services,  
*Nielsen Media Research*

Dick Bennett, SVP Audit Services/CTO, ABC Interactive

Robin Webster, President & CEO, IAB

**1:30 – 2:30 PM**

### "Are We Ready for 'Convergence' in Media Buying and Selling?"

What can you and your company do to make multi-media deals easier to buy and sell? This is the way companies WANT to do business, but will it work? Our industry consultant takes a look at the readiness of marketers, their advertising agencies and media companies to make cross-media deals happen efficiently and effectively. Jeff Leibowitz, CEO, *The Laredo Group*

**2:30 – 3:30 PM**

### **“Balancing Privacy with Contextual Delivery: Maximizing Asset Values of Sites and Ad Messages while Addressing Privacy Concerns”**

As in many traditional businesses, the true media asset is the customer/user – not the product or service. The Web can add the dimension of personalization of content and ad delivery, but the role of the site in contextualization is going to become more prominent as privacy concerns target cross-site profiling. This session addresses proposed legislation and issues around this controversial problem (or opportunity?) and proposes methods for handling privacy.

Mark Naples, *VP Marketing, RealMedia*

**3:30 – 4:15 PM**

### **“Who Will Win the Race to Own the Broadband Home, and How Will it Change the Face of Marketing?”**

The effort to bring broadband into the home seems to be stalled at the curb. While service providers, content providers, hardware and software manufacturers debate the technology and the platform, the customer is screaming for something more than speed. What will it take to deliver the broadband home? What will the broadband home mean to marketers? Learn about how the broadband home will change marketing forever and deliver the true promise of the Internet.

Ron Bloom, *CEO, RAMPT*

## **Day 2 • Tuesday, October 2**

**10:00 – 11:00 AM**

### **“Contextual Marketing: Will Context Replace Content as the Relevant Focus”**

Time for a painful admission: the Internet has been a letdown for most companies. While the Web is at the top of corporate America's priority list, the economic return is minimal and the strategic payoff is even lower. What does this all mean for the future of the Internet? This presenter will examine how further evolution of the Internet is likely to reconfigure consumer relationships, shifting the e-commerce focus from 'content' to 'context'.

David Kenny, *Chairman and CEO, Digitas*

**11:00 – 11:45 AM**

### **“How to Make Privacy Policies Work For You”**

Now more important than ever, this session will address the current privacy landscape and why privacy issues can no longer be ignored. Our industry consultant will explain why you need to make your privacy policy a part of your CRM strategy, and outline the fundamental principles of good privacy practices. We'll give you things to think about before you define policy, and what steps are needed as a call to action.

Judy Kincaid, *Consultant, JK Associates*

*Please list name and title of each registrant. Copy form if necessary.*

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**11:45 – 12:30 PM**

### **“Convergent – Integrated Marketing Efforts”**

Forget attitude, you want action. Hundreds of millions of dollars are spent (or misspent) on dot-com advertising that do not produce results. This session will focus on how to get qualified, motivated consumers to your site and take a specific action to purchase a product. In-depth analysis will be given to off- and on-line marketing channels with an emphasis on TV and radio. A case study will focus on successful multi-channel campaigns worked — what didn't and how you can avoid making the same mistakes.

Lee Frederiksen, *Founder & Chairman, The Frederiksen Group*

**1:30 – 3:00 PM**

### **“THE BUYERS GUIDE to New Interactive Platforms, New Ad Formats and Units, and New Measurement Tools”**

This panel of veteran interactive media buyers will discuss how they evaluate, buy and measure interactive media alternatives. This session will also address how you can develop strategies for integrated media solutions and establish benchmarks for measuring advertising and marketing programs. This is a MUST ATTEND for anyone buying, selling and measuring web advertising!

MODERATOR — Leslie Laredo, *President, The Laredo Group*  
PANELISTS — Brad Aronson, *President, I-Frontier*

Jason Heller, *CEO, masstransitinteractive*

Tom Hespos, *Internet Strategist, Mezzina Brown & Partners*

Brian Monahan, *President, Inrythm Marketing*

**3:00 – 4:00 PM**

### **“NetRatings Report Card: The E-commerce Beat Goes On”**

Leading Industry analyst Allen Weiner will compare the Internet commerce strategies of key traditional and online-only businesses, how they differ and their expected levels of success. Using Nielsen//NetRatings consumer behavior and trends analysis, he'll focus on trends in customer acquisition, how to assess customer satisfaction and ways to improve sales conversion rates.

Allen Weiner, *VP Analytical Services, Nielsen//NetRatings*

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# e-mail marketing

## What a difference a year makes

by Rachel Wagner

Last summer, Responsys counted Chipshot.com, an online golf shop, and MotherNature.com, an online retailer of vitamins, supplements and minerals, among its top clients. This year, the Palo Alto, Calif.-based e-mail marketing company has dropped many of its dot-com clients, several of them now defunct, in favor of business from brick-and-mortar companies like Johnson & Johnson, Lands' End and Dow Corning.

Last year, JCPenney.com sent a blanket e-mail to a small database of e-mail-enabled customers every two weeks. Today, the online arm of the 99-year-old department store chain and 39-year-old catalog operation creates targeted marketing messages for more than 4 million consumers who have agreed to receive e-mail from the company. In 2000, DoubleClick's e-mail product was still in development. Twelve months and two acquisitions later, the Internet advertising firm is delivering more than 2 billion e-mail marketing messages a quarter.

Despite a year plagued by the dot-com shakeout, an economic downturn and consumer backlash over the barrage of online marketing messages, the e-mail sector has experienced some promising growth and major transformation. "A year ago, much demand for e-mail marketing came from dot-com companies," says Anand Jagannathan, chairman of the

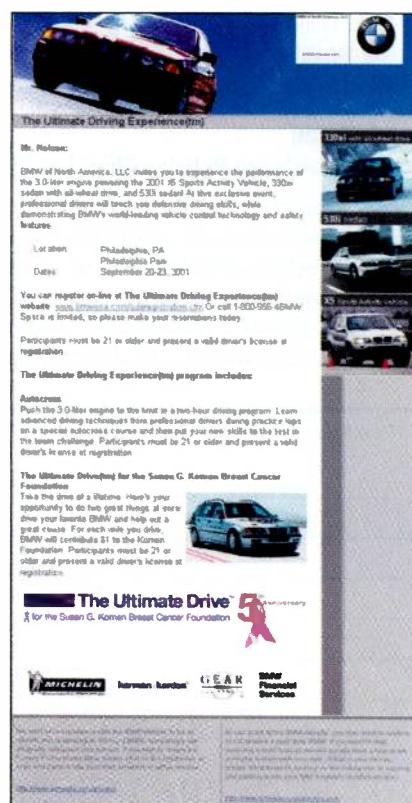
board and chief strategy officer at Responsys, which plans, creates and manages e-mail marketing campaigns. "Today, a lot of our customers are major corporate brands. These are companies that are not starting from scratch; they have a legacy of customers."

BMW is one such company. The renowned carmaker, which has had an online presence since 1995, beefed up its e-mail activities last summer by partnering with Responsys. "For our consumers, whether they be prospects or owners, time is of such value. We needed to have an [e-mail] presence that got attention and presented information that was personalized and relevant to the consumer," says Carol Burrows, eBusiness manager for BMW, referring to the company's decision to sign on with Responsys. "We are moving away from mass marketing and moving toward one-to-one marketing." Since then, BMW has deployed 10 e-mail campaigns with the help of Responsys. For one of them, in support of BMWFilms.com, the Woodcliff, N.J.-based automaker invited Bimmer owners and prospective buyers to view a series of short, made-for-the-Web movies, each shot by a big-name director and featuring a different BMW model. Though Burrows won't release figures, she said the response rates to the promotional push were "phenomenal."

Last November, BMW delivered a number of different e-mail messages to owners to publicize a restricted area on BMW.com called Owners' Circle. The owners-only section of the Web site offers such perks as financial services, a vehicle maintenance portfolio and a designated customer service representative. The message for those who already belonged to Owners' Circle alerted them to new enhancements. Owners who had yet to register were reminded that the area existed.

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“Today, a lot of our customers are major corporate brands. These are companies that are not starting from scratch; they have a legacy of customers.”



**BMW has deployed 10 e-mail campaigns since summer 2000.**

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WHEN THEY'RE SENT.**

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"The e-mail that went out was tailored specifically to [each] group," says Burrows, noting that the campaign doubled enrollment to the Owners' Circle within 48 hours and increased activity in the financial services section threefold.

As in the case of BMW, JCPenney.com has earned high response rates by tailoring e-mail messages to the individual consumer. "E-mail is our most profitable marketing medium both online and offline," boasts Melanie Angermann, JCPenney.com vp of marketing, who spoke at an e-mail marketing session at the recent Jupiter Online Advertising Forum in New York. The Plano, Texas-based online retailer has collected 4.5 million e-mail addresses from customers who have opted in to receive marketing messages via e-mail. That represents more than 10 percent of the 40 million customer names it has gathered from all its stores, mail-order business and Web site. To customize the messages, the company sends out e-mails based on customer's buying history. "For instance, you wouldn't receive a 'Back to School' e-mail if you haven't bought in the children's department," says Angermann.

Also known as segmentation, the practice of targeting e-mail messages based on individual traits like buying habits, past purchases and channel preferences has gained momentum among many marketers. The proliferation of segmentation tools in the past year has allowed marketers to divide their database into groups and send applicable

messages to them. Seattle-based e-tailer Amazon.com, a prime example, sends out e-mails based upon past purchases. If a consumer buys Rear Window, for instance, Amazon follows up with e-mail suggesting other Alfred Hitchcock classics and thrillers. "Relevance is your secret weapon," says Thomas Beeby, vp of creative programs at Modem Media, who also spoke at the Jupiter forum. Recently, Modem Media launched an e-mail campaign for IBM that alerted customers to warranty expiration on their computer hardware. The Norwalk, Conn.-based interactive shop created an outbound e-mail template that was injected with relevant information as it went out, including the consumer's name and the number of days until the warranty expired.

Jared Blank, an analyst with Jupiter Media Metrix, a New York-based online advertising research firm, believes these companies are on the right track. "It's become even more important to companies looking at e-mail marketing to target that message as much as possible to make it as personal as possible," he says. Blank advises against what he terms "data dumps," which are essentially Web sites in an e-mail. Chief among the culprits of this online no-no are the travel Web sites, Blank says. "They would send a massive amount of information in an e-mail that's not targeted. It would tell a New York City resident about flights out of Dallas to various locations of no interest," he explains. "That's not what you want. There's a

Web site for that."

By railing against irrelevant-information overload, marketers can cut down on clutter, a prevalent problem in the e-mail marketing industry. To make sure your message is of interest to the recipient, advises Blank, simply ask your customer how often they want to receive messages and what types of messages they want to receive—whether it's a newsletter or a special offer. So you're asking them what their preferences are rather than trying to deduce that.

Court Cunningham, vp and general manager of DartMail at New York-based Internet advertising firm DoubleClick, agrees with that assessment. "Companies are moving to more-finely targeted messages," he says, adding that marketers seduced by new technology last year sent a deluge of e-mails to their lists of consumers without properly targeting. "Companies are now realizing that you don't want to burn people out with e-mail."

Relatively new to e-mail marketing, DoubleClick last October unveiled DartMail, an operation that sends out e-mail messages and reports on their response rates. Cunningham says the introduction of DartMail wasn't a reaction to the waning online-advertising economy, which is DoubleClick's bread and butter. Instead, he says, it was a response to customer demand. "We started engineering on this product in January 2000 at the peak of the boom," Cunningham says. "No one had any idea that the slowdown was coming. As online ad sales have slowed, DartMail has ramped up, so it's

*continues on next page*

It's become even more important to companies looking at e-mail marketing to target that message as much as possible.



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“ Essentially [rich-media marketers] are delivering highly personalized 15-second commercials via e-mail. This is the kind of thing that will bring e-mail marketing forward in leaps and bounds. ”

been a nice offset. But that's just been a coincidental benefit.”

“Ramped up” appears to be an understatement. Since DartMail's launch nearly a year ago, DoubleClick has acquired its strongest e-mail competitor FloNetwork, a privately held company based in Toronto. During the second quarter, the two companies delivered a combined 2 billion e-mails on behalf of more than 240 clients, including J. Crew, Virgin MegaStores.com, The Wall Street Journal Online and Payless Shoe Source. A buyout of MessageMedia, a Louisville, Colo.-based provider of e-mail marketing software, is slated to close in the third quarter. And Cunningham says to expect more consolidation over the next year. “There's still close to 100 e-mail [facilitator] companies, and the market can't sustain that. It can sustain four or five,” he projects.

In a report released in June by information technology market analysis firm Aberdeen Group, research director Kent Allen seconds this notion. “The next stage of growth will see increasingly sophisticated online marketers looking for more complete offerings that allow them to take their e-mail marketing initiatives to the next level—and that means increased sector consolidation,” Allen comments.

Another fairly recent entrant to the field is 1-year-old Dynamics Direct, a provider of rich media e-mail marketing, or e-mail messages that deliver a mix of sound and video or animation. Last holiday season, Dynamics Direct crafted an e-mail promotion for

DisneyStore.com centered around the movie *102 Dalmatians*. The voiceover on the e-mail called the recipient by name and prompted them to “Discover 102 Reasons to Celebrate” at DisneyStore.com. As dalmatian spots covered the screen, the e-mail illustrated some of the reasons to celebrate, such as “#79: Delightful Trimmings for Your Tree.” Other clients of Dynamics Direct include American Express, MCI Worldcom, Microsoft and Earthlink.

Russ Gillam, president and CEO of the Los Angeles-based company and a 14-year direct marketing veteran, proposes that rich media is the next big wave in e-mail marketing. “Text and HTML e-mails are not very attractive,” says Gillam. “You can't adequately compare them to TV commercials or print ads. Rich media e-mails have the sound, the background, the voice that represents your brand on TV.”

Referring to Dynamics Direct's e-mails, Jonathan Jackson, an e-mail marketing analyst at research firm eMarketer, reports, “They talk, they move, and most importantly, they engage the recipient.” In his recent “The TV in Your Inbox” analysis, Jackson says, “Essentially they are delivering highly personalized 15-second commercials via e-mail. This is the kind of thing that will bring e-mail marketing forward by leaps and bounds.” However, Jackson notes, not everyone can receive rich media e-mail, and the large size of these e-mails means that download times, especially for consumers using dial-up

modems, can be painfully slow.”

Despite the drawbacks, advocates of rich media e-mail abound. Jupiter's Blank says that the metrics, clickthroughs and conversions are much higher than static e-mails. “Eventually the novelty will wear off,” predicts Blank. “But, for now, I think it's a very effective tool for branding.” Regarding the power of rich media e-mail, BMW's Burrows says, “We've come to such a different level now. We can personalize it visually and do a sophisticated, beautiful presentation that can incorporate video and audio, which is absolutely fantastic—and has more impact than a plain-text e-mail.”

While the creative product continues on next page



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“ What's great about communicating electronically is you can do test groups and know within hours whether or not your message is appropriate, whether or not the look and feel is right, and you can fine-tune. ”

inside the e-mail is evolving, so are the reporting and tracking tools used to measure the success of campaigns. Many companies now claim they can track information such as how many messages have been delivered, how many times a message has been opened, whether a recipient has forwarded a message, and who has received a forwarded message. Unlike with direct mail, the marketer doesn't have to wait days or weeks for these results. “What's great about communicating electronically is you can do test groups and know within hours whether your message is appropriate, whether or not the look and feel is right, and you can fine-tune,” explains Burrows. “You don't have to wait and expend an entire campaign to get back the results. The learning curve is immediate.”

What kind of response are marketers getting from e-mail campaigns? Jupiter's Blank reports that clickthrough rates on retention e-mail (e-mail sent to a house list) range from 7 percent to 15 percent. It varies based on several factors, including text versus vs. HTML, the length of the subject line, and list segmentation. Of the recipients who have clicked on an e-mail that's prompting a purchase, about 5 percent will buy, Blank reports. Of course, that depends on the offer. “Two years ago, when the offer was ‘Here's \$30 off \$30,’ the conversion rate was much higher,” says Blank.

Meanwhile, DoubleClick advises clients not to embrace clickthrough rates as the sole barometer of success. “Our studies show there's very little correlation between a clickthrough and a purchase.”

He suggests companies look at what happens after a consumer clicks through to a site? Do they perform the desired action or goal of the e-mail campaign, like making a purchase or registering for more information or offers?

Despite the lackluster economy, projections for e-mail marketing are surprisingly bullish. Aberdeen projects that spending in the sector will exceed \$1 billion by 2003. In its June 2001 report, “E-mail Marketing: Relevancy, Retention and ROI,” the Boston-based research firm indicates that e-mail marketing will continue to grow for the next two years, due in part to its simplicity, cost-effectiveness, and ability to retain and cultivate long-term customer relationships.

Last year, Jupiter predicted that the commercial e-mail market would balloon from \$164 million in 1999 to an estimated \$7.3 billion in 2005, outpacing direct mail revenue by 13 percent. Though the research firm hasn't yet released revised figures, Blank says, “It is increasing, but at a lower rate than we previously thought.” In a report released in August, Jupiter predicted spending on digital marketing initiatives such as e-mail, coupons and promotions will reach \$19 billion by 2006.

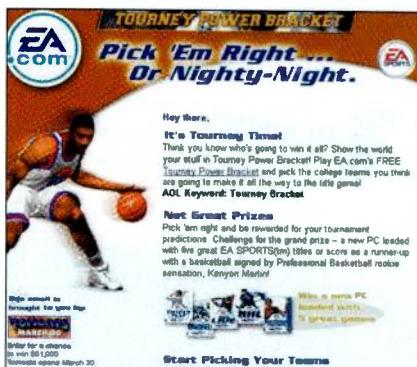
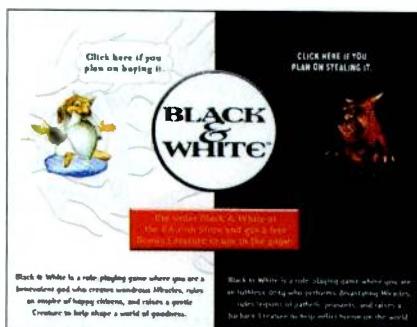
Still in its formative years, e-mail marketing remains a small piece of the advertising pie. “We're working on off-budget dollars,” says Dynamics Direct's Gillam. “[Marketers] have to beg, borrow and steal from direct marketing, banner campaigns and other advertising.”

Suffice it to say, marketers are still trying to figure out the right marketing mix. “There will

always be consumers that prefer to have white mail. We're not here to force one way or another. We're here to meet the need of the target,” says BMW's Burrows.

“Direct mail is still a great tool for a lot of people. Catalog companies have done an amazing job using direct mail, and I don't see that going away,” says Blank. “I think that people see e-mail marketing as part of the mix, rather than simply cannibalizing direct mail.” His best short-term prediction for e-mail marketing: “A lot of companies are still hesitant to spend a lot of money. I think it will take a little time. It could be six to 12 months now before budgets open up.”

*Rachael Wagner is a freelance writer based in New York.*



*Recent campaigns for online gaming company ea.com, by San Mateo, Calif.-based Digital Impact, lure players with contests and discounts.*

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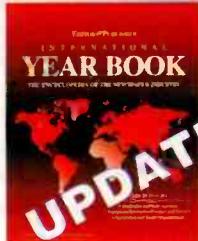
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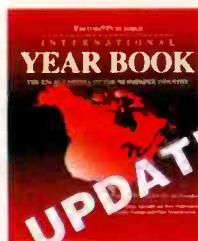
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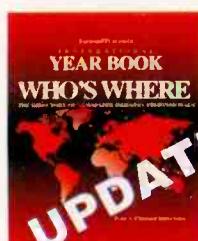
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# Market Profile

## NEWSPAPERS: THE ABCS

	Daily Circulation	Sunday Circulation	Daily Market Penetration	Sunday Market Penetration
<b>Cuyahoga County: 554,104 Households</b>				
<i>Cleveland Plain Dealer</i>	287,302	362,793	51.8%	65.5%
<b>Lorain County: 103,266 Households</b>				
<i>Cleveland Plain Dealer</i>	16,603	23,170	16.1%	22.4%
<i>The (Lorain) Morning Journal</i>	27,082	29,170	26.2%	28.2%
<b>Medina County: 52,816 Households</b>				
<i>Akron Beacon Journal</i>	7,747	12,858	14.7%	24.3%
<i>Cleveland Plain Dealer</i>	11,616	20,182	22.0%	38.2%
<i>The (Medina County) Gazette</i>	14,999		27.5%	
<b>Geauga County: 31,182 Households</b>				
<i>The (Ashtabula) Star-Beacon</i>	837	649	2.7%	2.1%
<i>Cleveland Plain Dealer</i>	9,591	13,417	30.8%	43.0%
<i>Lake County News Herald</i>	6,051	6,820	19.4%	21.9%
<b>Portage County: 55,504 Households</b>				
<i>Akron Beacon Journal</i>	8,980	16,646	16.2%	30.0%
<i>Cleveland Plain Dealer</i>	6,645	9,858	12.0%	17.8%
<i>Ravenna Record-Courier</i>	17,674	19,196	31.8%	34.6%
<b>Summit County: 216,177 Households</b>				
<i>Akron Beacon Journal</i>	101,231	135,699	46.8%	62.8%
<i>Cleveland Plain Dealer</i>	18,749	24,455	8.7%	11.3%

Source: Audit Bureau of Circulations

(continued from page 22) weekly has enjoyed gains in circulation and advertising over the past several years. CCB, which publishes every Monday, covers business in Cuyahoga County (where Cleveland is located) and six contiguous counties. The 22,916-circulation paper (ABC) switched from controlled to fully paid circ several years ago.

"What we like to do is bring people stories that they have not seen in other media—we do not follow stories," Dodosh says.

The Cleveland radio market is ranked 24th in the country by Arbitron. Clear Channel Communications controls the largest share of the market's radio advertising, at 44.9 percent, according to BIA Financial Network (see *Radio Ownership chart* on page 18). Three of Clear Channel's outlets are among the market's top-rated stations—WGAR-FM, the only Country property in the market; Oldies leader WMJI-FM; and WTAM-AM, the dominant News/Talk station that also carries Indians games.

Among the other top stations in the market, Radio One's WZAK-FM is a perennially strong Urban property. Sister R&B Oldies/Urban outlet WENZ-FM, whose listenership skews older, also does well in the ratings.

In July, locally owned Radio Seaway start-

ed up in the market with the launch of WCLV-AM, which plays Adult Standards. Radio Seaway also swapped FM frequencies with Clear Channel, enabling CC to move its Contemporary Hit Radio stick WAKS-FM to a stronger signal at 96.5; Radio Seaway's Classical station, WCLV-FM, is now at 104.9.

Viacom's Infinity Broadcasting, the second-largest radio owner in the market, recently flipped its R&B Oldies WZJM-FM to Alternative, with the new call letters WXTM-FM.

Salem Communications has made some changes to its two stations in the market. The company's strongest outlet, Sports property WKNR-AM, moved from 1220 on the dial to 850, the former home of the company's now-dark Adult Standards outlet, WRMR-AM. Salem also changed the call letters of its Christian/Talk station WCCD-AM to WHK-AM.

Clear Channel Outdoor (formerly Eller Media) dominates Cleveland's out-of-home advertising market. Clear Channel's Cleveland branch serves the cities of Cleveland, Akron and Canton; advertisers can purchase the areas in com-

bination or separately. In the Cleveland metro, CC offers about 1,000 poster panels, 200 bulletins, 10 premiere squares (two stacked poster units wrapped in vinyl, measuring 26-by-24 feet), along with several wallscapes and mobile units. CC has outdoor positions in eight of the 17 counties in the DMA; those eight counties account for 82 percent of the market's population, according to Joyce Fijalkovich, marketing manager for Clear Channel Outdoor.

CC has been embroiled in a dispute with the city of Cleveland over the company's placement of alcohol-related ads in inner-city neighborhoods. The city contends that these communities were being targeted with this type of advertising and sought to restrict alcohol boards to the downtown district and along the freeways. Clear Channel struck back, filing a federal lawsuit last year against the city and its restrictions on alcohol advertising. While the suit is pending, the company has moved to mend fences to a degree. As part of ongoing negotiations with the city, CC agreed to purchase the Cleveland inventory of Gateway Outdoor, which had nearly 700 8-sheet displays in inner-city neighborhoods and also had drawn the ire of city officials because of its alcohol outdoor ads. CC is now in the process of tearing down all of Gateway's boards to appease the city. In return, CC will be allowed to build boards at 13 new locations along the major freeways, including Interstate 77, I-91, I-480 and I-490.

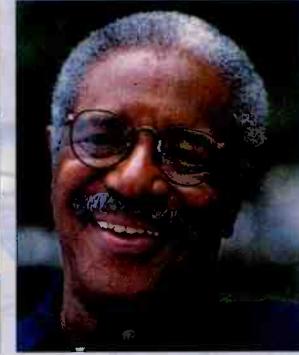
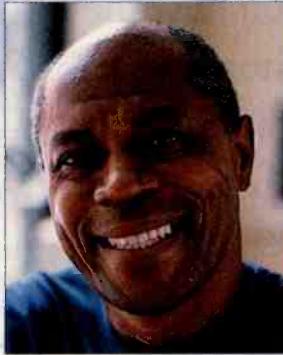
Although it has far fewer facings than CC, independent Cleveland Outdoor Advertising's boards are all situated in prime locations along the major highways in the market. Huffman Outdoor Advertising, a small, locally owned company, has about 100 8-sheet facings on the east and west sides of Cleveland. ■

## RADIO LISTENERSHIP

Station	Format	Avg. Qtr.-Hour Share	
		Morning Drive, 12+	Evening Drive, 12+
WMJI-FM	Oldies	10.8	6.0
WNCX-FM	Classic Rock	9.5	3.8
WGAR-FM	Country	6.7	6.5
WDOK-FM	Soft Adult Contemporary	6.6	5.3
WZAK-FM	Urban	6.6	5.2
WTAM-AM	News/Talk	5.5	9.6
WENZ-FM	R&B Oldies/Urban	4.7	6.8
WMVX-FM	Hot Adult Contemporary	4.5	4.3
WQAL-FM	Hot Adult Contemporary	4.2	4.9
WRMR-AM	Modern Rock	4.1	3.8

Source: Arbitron Spring 2001 Radio Market Report

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>> Ahhh, the new television season. Along with colder weather, school and football, the fall TV slates return each year full of promise and, ultimately, a lot of disappointment. But as John Consoli reports, this year the networks are actually gunning for each other on nights usually left to one dominant player. Megan Larson reports on how the cable networks are picking up ratings momentum on the strength of original movies—terrain the broadcasters have largely abandoned. And Daniel Frankel analyzes syndication's latest lineup of me-too programming: reality dating shows, which will flood the market this fall.

## The 2001-2002 broadcast

television prime-time season, which begins in earnest next week, promises to be one of the most competitive among the networks in years. Last season ended on a bit of a ratings cliffhanger, with NBC edging out Fox 4.8 to 4.5 to capture the adults 18-49 demo crown. And while most media buyers predict a similar outcome this season, Fox has made several scheduling moves aimed at snatching away the title.

"For the first time in many years, the other networks are within striking distance of NBC's stranglehold on first place in the coveted adult 18-49 demo," reads OMD USA's fall season preview report. "With the carrot dangling so close, the networks are going for the jugular by scheduling programs that compete for the same audience head-to-head rather than counter-programming."

CBS, which won the household ratings battle last season by outdoing ABC 8.6 to 8.4, is predicted by media buyers to win in households again, this time followed by NBC.

One major change this season that buyers haven't seen in years: CBS, ABC and Fox are no longer automatically conceding Thursday night to NBC, after CBS proved from midseason on last year that the right shows can challenge NBC's dominance. "It's going to be the tightest ratings race in years, and accordingly, no network can concede ground on any night," says John Rash, director of broadcast negotiations at Campbell Mithun. "On Thursdays, the sure winner will be network TV itself because the night will become a destination point for viewers who may not have been watching TV."

ABC and Fox, in particular, also have programmed Friday night more aggressively, and the WB has three new sitcoms that night. It has been proven in the past that good programming—even on nights with low homes-using-television levels—can bring new viewers to the sets. NBC proved it three seasons ago with *Providence* and CBS last season with *CSI: Crime Scene Investigation*. It remains to be seen if Fox's move to put last year's hit drama *Dark Angel* on Friday as a lead-in to new soap *Pasadena* can bring in new viewers on a night that Fox had practically thrown away last season.

The six networks combined will premiere 35 new shows this fall—three more than last season—15 of them dramas. Many of those dramas, or at least their pilots, exhibited high quality on both the acting and production side. If shows like ABC's *Alias* and Fox's *24*, to name just a few, can maintain those levels throughout the season, they could be winners.

Another indicator of a tight race this season: The networks have improved their scheduling flow on certain nights, and several of the new

### NETWORK TV

# Ready to Rumble

**With more reality shows and female-driven dramas, plus increased counterprogramming, this season's ratings race may be tighter than usual**

**BY JOHN CONSOLI**



**FEISTY PHILLY:** Kim Delaney plays a no-nonsense defense attorney in ABC's new courtroom drama, *Philly*, which is taking *NYPD Blue's* coveted Tuesday 10 p.m. slot.

dramas add to genres that are already working on the air. The best examples of improved scheduling flow can be seen on CBS. On Tuesdays, for example, *60 Minutes II* at 9 p.m. was moved to a new day and replaced with the new drama *The Guardian*, which hammocks comfortably between *JAG* at 8 p.m. and *Judging Amy* at 10 p.m. On Wednesdays, CBS has scheduled the younger-skewing new reality show *The Amazing Race* at 9 p.m., followed by the younger-skewing sci-fi drama *Wolf Lake* at 10 p.m. On Thursdays, CBS slotted *CSI* at 9 p.m., followed by *The Agency*, a new drama about the CIA. And on Sunday, the older-skewing *60 Minutes* at 7 p.m. will lead into the similar-skewing *The Education of Max Bickford*, starring Richard Dreyfuss.

In an expansion of a mini-trend of the last

few seasons, many of the networks have put together new shows built around female leads. New dramas with female leads include *Alias*, *Philly* and *The Court* (in midseason) on ABC, *Crossing Jordan* on NBC and *Emma Brody* (also in midseason) on Fox. "It's a smart move for the networks to reinforce their existing audience base," says Campbell Mithun's Rash. "Most dramas have a viewership that's half to two-thirds female. The challenge is to make the show appealing to them but not unfriendly to the male viewer."

Mini-trends aside, several agencies have made their picks for hits and misses this coming season. CBS' *Max Bickford* was the only show that received unanimous thumbs-ups from Starcom, OMD USA, TN Media (now part of Interpublic) and Campbell Mithun. At

least three of the four agencies also picked Fox's *Undeclared* and *24*, ABC's *Alias*, NBC's *Crossing Jordan*, CBS' *Citizen Baines* and the WB's *Maybe It's Me*.

Shows that Starcom, OMD, TN and Campbell Mithun all expect to miss include CBS' *Danny*, NBC's *Emeril* and WB's *Eliminate Deluxe*. Three out of four media shops picked ABC's *According to Jim*, CBS' *Wolf Lake*, NBC's *UC: Undercover* and *Inside Schwartz*, and the WB's *Off Centre* and *Raising Dad* to fail.

With \$1.2 billion fewer ad dollars spent in this year's prime-time upfront, the networks will need to work harder to sell commercial time in the scatter market. CBS, which chose to sell less than the other networks in the upfront, is gambling that its fall schedule will do well enough—and that the economy will improve sufficiently—that buyers who did not want to pay the CPM asking price for pre-orders in June will be motivated to pay higher prices for spots during the season.

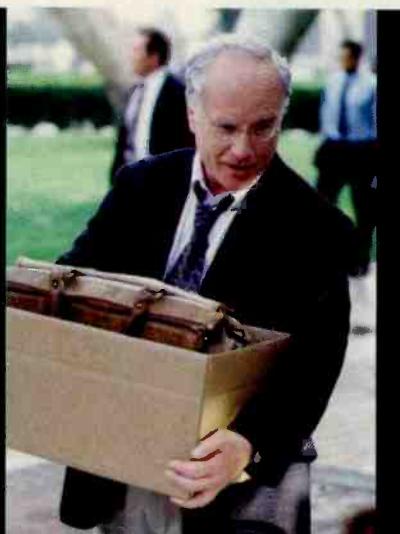
CBS is banking on some of its new shows to overperform like *CSI*—last season's surprise hit—did last season. Buyers who bought that show in the upfront made out extremely well, since the networks do not get paid extra when a show overperforms in the ratings. A 30-second spot on *CSI* in last season's upfront sold for only about \$125,000. Following its success on Friday and its even greater ratings prowess once it moved to Saturday as a lead-out to *Survivor*, *CSI* in this upfront was commanding three times that amount, nearly \$500,000.

On examination of prime-time program share estimates from a number of buying agencies, most of the new shows they peg as hits have the higher share predictions and are shows for which they probably paid higher CPMs in the upfront. One show that has relatively low share estimates and is seen by some buyers as having a chance for success is Fox's *Pasadena*, which could reward its advertisers with overdelivery of audience.

New shows with relatively high share estimates that could underdeliver and result in networks giving makegoods early in the season include ABC's *Bob Patterson* and *Thieves* and NBC's *Scrubs*.

With the Big Four networks elbowing each other in the ratings, one or two big hits could propel any one of them to the top of the adults 18-49 heap. "If we have learned nothing else from TV history, it is that it takes only one show to turn a network around," the OMD fall preview states. *Millionaire* did so for ABC, and this past year, *Survivor* boosted CBS. This proves that network television is a cyclical business, and no one network has a lock on first place." ■

**STRONG CONTENDERS:** Buyers expect solid performance this season from (clockwise from right) CBS' *Max Bickford* (starring Richard Dreyfuss), Fox's *24* (with Kiefer Sutherland) and NBC's *Crossing Jordan* (with Jill Hennessy and Ken Howard).



CLOCKWISE FROM TOP LEFT: NBC; ROBERT VOE/SYBIS; JOE VILLESPOR

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LOCKED AND LOADED: A&E's original *The Lost Battalion* sold well in the recently concluded upfront.

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## CABLE

# Churning Out the Product

**As more networks get into the series game for the first time, many established services are cashing in on the production of original films**

BY MEGAN LARSON

**The ad-supported** basic-cable networks enjoyed a successful summer of original programming, highlighted by strong movie showings from TNT (*The Mists of Avalon*), TBS (*The Triangle*) and Lifetime (*Dangerous Child*). The trend toward scheduling films is likely to continue—it's an area the broadcast networks have largely deserted.

A&E will build up to its first major original fall film, *Victoria & Albert* on Oct. 7, with a week of *Biography* episodes about the next generation of British royalty. And on Dec. 2, the net debuts *The Lost Battalion*, starring Rick Schroder, which is generating a lot of advertiser interest, according to sources who say the film's inventory is virtually sold out.

This fall, Lifetime offers *No Ordinary Baby*, starring Bridget Fonda and Mary Beth Hurt, which premieres Oct. 8. *Baby* touches upon the hypersensitive social issue of human cloning and could draw a sizable audience. "Ratings are good, the environment is good, and buyers know that we will heavily promote our original movies in outside media, so chances are it will perform well," said Lynn Picard, Lifetime's executive vp of sales.

Coming off its summer-ratings success, TNT is taking a production breather until December, when it releases *Call Me Claus*. Starring Whoopi Goldberg, *Claus* could end up becoming TNT's bid for a holiday classic, or so hopes general manager Steve Koonin.

Elsewhere, TBS is launching *Robin Cook's Acceptable Risk* in October and *Invincible* in November, while USA is launching *Another Day* on Oct. 2 and *Wolf Girl* on Oct. 16. VH1 kicks in with its own original film, *Too Legit: The MC Hammer Story*, on Dec. 19.

"The third and fourth quarters are very lucrative periods of time, and you must schedule attractive programming to compete for viewer attention and capture a share of the advertising market," said Bill Cox, senior vp of programming for TBS.

Some original series are rolling out this fall. The usual suspects—Lifetime, TBS, TNT and USA—will again deliver schedules dotted with made-for and reality-grounded series. But newer arrivals to the original-programming scene hope to make their presence felt.

ESPN's fledgling original-entertainment division is coming out with a second wave of projects since it formed last September. *Sidelines*, a 13-part series that tells the stories of several celebrated teams through the voices of the less visible contributors to team operations, debuts Oct. 8 at 6:30 p.m. Launching Oct. 15 at 5:30 p.m. on ESPN and at 7 p.m. on ESPN2 is the daily opinion show *Pardon the Interruption*. And the half-hour series *College SportsCentury* debuts Oct. 31. In addition, a notable special includes two-part adventure show *The Wild Onion* (Nov. 2), in which contestants climb, kayak and tightrope-walk across Chicago.

Another veteran network with new product is TNN, recently relaunched as The National Network. Last month, TNN launched its first round of original series—*Small Shots*, *Pop Across America*, *Lifegame* and *Ultimate Reality*—to some acclaim (*Small Shots* was People's "Pick of the Week"). TNN will also premiere *Conspiracy Zone* in December. Hosted by Kevin Nealon and executive produced by Scott Carter (*Politically Incorrect*), this roundtable series discusses alien abductions and whether the U.S. really landed on the moon.

Cable has also thrown its hat more aggressively into the reality genre. USA has delayed the launch of the much-hyped *Combat Mission* (from *Survivor* producer Mark Burnett) to Jan. 16, while A&E premieres *Minute by Minute* on Oct. 8 at 10 p.m. and *Ultimate Reality* on Oct. 11 at 10 p.m. And E!—flush from the buzz created by its scandalous *True Hollywood Story* series—gloms on to live stars this time around with *Celebrity Adventures*—see Jessica Biel in Bali!—on Sept. 17. ■



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\*Source: Nielsen NHSI, August 2001 (Aug 2-29, 2001), M-F, 4-5PM TP, HH Share vs. Univision.



## CABLE

**'Bot Till You Drop**

**Robot shows, the latest innovation in programming, blend education with bloodlust. Can pay-per-view deathmatches be far off?**

From San Francisco to Japan, and within the hallowed halls of M.I.T. and Stanford University, robots have been locking metal—via remote control by humans—at least since the 1970s. But it took a new millennium for it to become a television event.

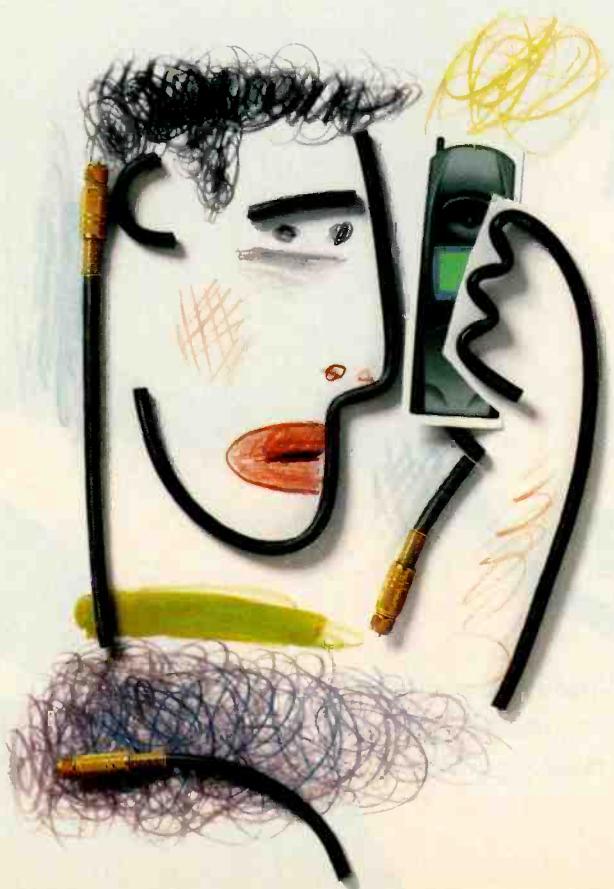
With the debut of *Robot Wars* last month on TNN, fans of gladiatorial combat of the mechanical kind can satisfy their cravings on three different networks (TLC and Comedy Central are the other two) during the 2001-2002 season.

Though all three channels claim to be the first to have discovered robots' TV potential, Comedy Central was first to put it on—*BattleBots* premiered Aug. 30, 2000. TLC, which had already delved into what the network calls "techno competition" with *Junkyard Wars* and *Extreme Machines*, followed with *Robotica* in April 2001.

They are all similar at the core—contestants pit home-made robots against each other in a ring of death—but each net offers



its own interpretation. TLC likes to focus more on the engineering of the robots, creating a "show for the intelligent robot," says Jana Bennett, executive vp/gm of TLC, and focusing on human ingenuity behind the sport. Comedy Central tries to be funny about it. *BattleBots* is a sport with average-joe contestants—aside from Jay Leno and his Chin-Killa robot—and irreverent play-by-play and technical



*talk to Bobby.*

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**A BOY AND HIS 'BOT:**  
A young contestant (far left) shows off his contraption on TNN's *Robot Wars*. "Vlad the Impaler" lives up to his name as he skewers the competition on Comedy Central's *BattleBots*, the first robot show to premiere on cable.

with 3,000 spectators, Robot Wars is intense metal competition. Its "House Robots" have personalities much like their grappler counterparts: Sir Kill a Lot, or Matilda, a.k.a. the Metal Diva. "This is a new form of sports entertainment," says Albie Hecht, TNN's president of film and TV entertainment. "There is such a fascination with androids and robots."

Producers of the competing shows believe Robot Wars stacks the deck against its contestants. "Everyone should have a shot to win," says *BattleBots* creator/chief Trey Roski. "It's the best when a six-year-old girl can beat a guy in the military."

Ratings on all three nets is competitive. In its second week on Aug. 27, *Robot Wars*:

*Extreme Warriors* delivered a 1.1 household universe rating (1.4 million households) while *Battlebots* averaged a 0.92 (1.0 million) in its third season (July 10-Aug. 28). TLC's *Robotica* averaged a 1.02 (803,000) during its first season.

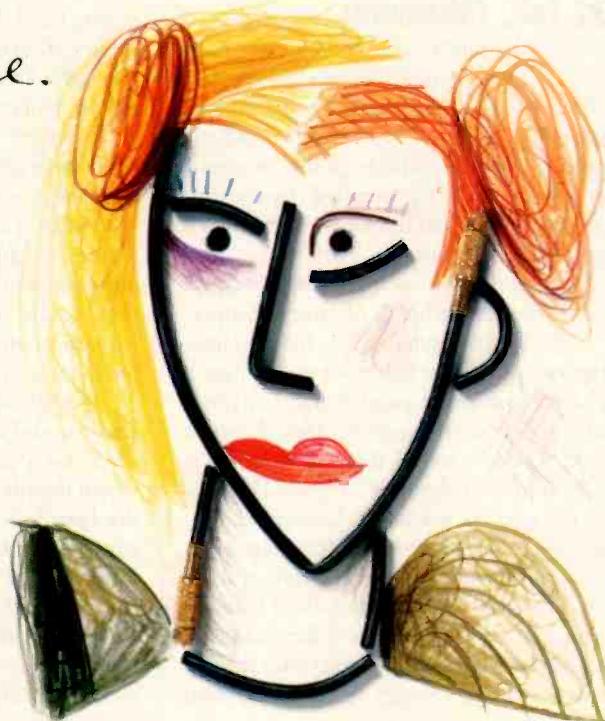
TLC's Bennett bets different leagues may emerge. A league "is possible," says Hecht, as is "a pay-per-view deathmatch." —ML ■

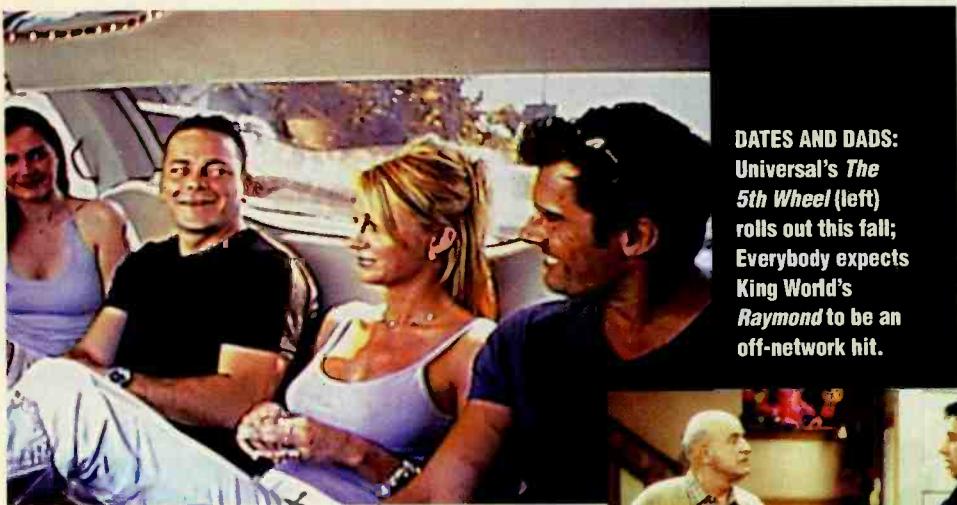
advice from Bill Nye, the Science Guy. "It's hilarious to watch them knock the nuts and bolts out of each other," notes Comedy Central president Bill Hilary. "We took a risk because we didn't test it—we just ran with it. But it has paid off...people are copying us."

Like TLC, TNN is more serious, but it is expressed in the battle pit. Paired on the schedule with WWF wrestling and filmed in London

and Bobbi. At the same time.

Whether your customer's 25, male and into sports or 39, female and into gardening, we can target each with precision. It's the most effective way to reach your buying customers. So, before you start talking to Southern California, talk to us first.





**DATES AND DADS:**  
Universal's *The 5th Wheel* (left) rolls out this fall; Everybody expects King World's *Raymond* to be an off-network hit.

UNIVERSAL TV



SHANE NANNICELLO/CBS

## SYNDICATION

# Hitting On a Genre

Several copycats of the reality dating show *Blind Date* debut this fall, but there may be too few young viewers to go around **BY DANIEL FRANKEL**

**Last fall, following** the success of Paramount Domestic Television's *Judge Judy*, a spate of similar court shows rolled out, swelling the ranks of the genre to 10. A doubling of the number of court shows with little increase in overall ratings points suggests viewers weren't exactly "arrested" by the imitators. As a result, half the shows won't return to the bench this season.

One would think such an example could prevent another outbreak of rampant imitation in the world of syndication. But it's about to happen again: Four half-hour reality dating strips that look conspicuously like Universal Worldwide Television's *Blind Date* debut in coming weeks—one of them, *Shipmates*, is already on the air. Another, *The 5th Wheel*, is being put into the market by Universal.

Having hit its series-high 2.9 average audience rating during the summer break, according to Nielsen Media Research, *Blind Date* has proven itself a good draw for young adults in early and late fringe. But agencies wonder if its audience is large enough to spread around

among half a dozen shows. "It's a lot of competition for a [young] audience that doesn't tend to watch a lot of television," notes Brad Adgate, senior vp of research for Horizon Media.

If viewers and *Blind Date*'s imitators don't really hit it off, Universal and the show's independent production team of David Garfinkle, Jay Renfroe and Thomas Klein are much to blame, having developed *Blind Date*'s half-hour companion, *The 5th Wheel*. Premiering Oct. 1, the series pairs two men with two women, then adds a fifth, really hot person for the purpose of onscreen chaos.

*The 5th Wheel* is not alone. Garfinkle, Renfroe and Klein are also producing *Rendez View*, for Paramount Domestic Television, which premieres today. Like *Blind Date*, *Rendez View* follows along as awkwardly paired couples get to know each other. However, instead of the use of pop-up graphics, a ruthless panel of hosts and rotating celebrities delivers humiliating commentary. Think *Blind Date* meets *The View*, with Barbara Walters in a bad mood.

Meanwhile, Columbia TriStar has already put its first date show to sea on Aug. 27, the Carnival Cruise-themed *Shipmates*. Following a couple through three days together on a cruise ship—and taunting them with the obligatory pop-up graphics—the series averaged a 1.0/3 metered market average during its first week, slightly below its lead-in and yearago time-period averages.

Finally, Warner Bros. syndication arm Telepictures is also active in the dating-show circuit, tweaking its veteran series *Change of Heart* to include more in-the-field dating footage of its couples. It's also launching *Eliminate*—similar to UPN's failed reality series *Chains of Love*, only lighter and funnier—into syndication Sept. 17. (A "Deluxe" version of *Eliminate* will also be seen weekly on the WB.)

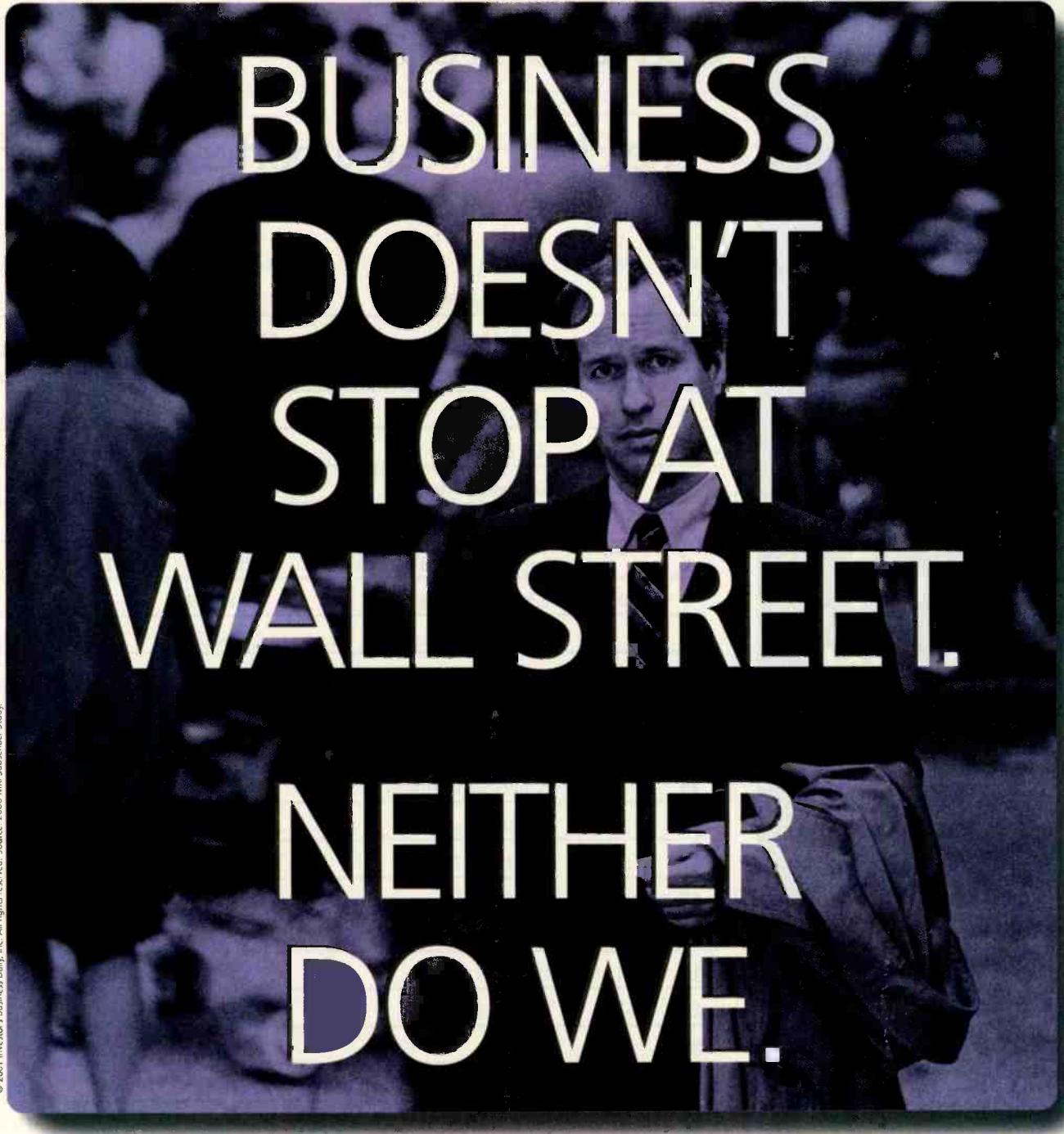
"*Blind Date* is the one that set the bar," admits Jim Paratore, president of Telepictures. "The marketplace is definitely saturated, and not all of these shows will be successful."

Universal officials, meanwhile, say all of this new competition can try its best. "Conceptually, from the writing to the casting, nobody can do what we do," boasts Universal's Matt Cooperstein, senior vp, domestic TV syndication.

Reality dating shows won't be the only new genre premiering this fall. On Sept. 10, NBC Enterprises Domestic Syndication launches its initial first-run strip, *The Other Half*. With *Half* featuring Dick Clark, Danny Bonaduce and two other minor celebrities proffering men's opinions on female issues to female audiences, there is polarized opinion as to whether it will actually work. Then again, former child actor Bonaduce, who's all grown up and has seen his share of problems, seems dedicated to the cause: "If the ratings go down, I'm willing to relapse," he told reporters recently.

During the week of Oct. 1, Tribune Entertainment will premiere *Mutant X*, the action-hour follow-up to *Andromeda*. Like *Andromeda*, which regularly produced 4-plus household ratings last season, making it far and away the most successful new show in syndication, *Mutant X* will benefit from solid weekend clearances on Tribune stations.

There's also a bit of excitement in the station community for what some think could be the last sitcom to hit big off-net ratings. On Sept. 24, King World Productions will launch *Everybody Loves Raymond*, the male-skewing comedy that's still hot on CBS. Some compare the series to *Seinfeld*, which could be a little less than flattering since *Seinfeld's* second cycle is tanking on stations across the country. ■



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This Week	Last Week	Picture	3-Day Weekend Gross	Days in Release	Total Gross Sales
1	1	American Pie	12,517,475	17	109,337,940
2	2	Rush Hour 2	11,582,818	24	183,421,781
3	New	Jay and Silent Bob Strike Back	11,018,543	3	11,018,543
4	4	The Others	8,565,868	17	46,146,680
5	3	Rat Race	8,110,038	10	25,437,381
6	New	Summer Catch	7,018,593	3	7,018,593
7	5	The Princess Diaries	6,602,516	24	82,391,618
8	6	Captain Corelli's Mandolin	4,005,815	10	14,092,095
9	New	Ghosts of Mars	3,804,452	3	3,804,452
10	7	Planet of the Apes	3,586,225	31	167,842,258
11	New	The Curse of the Jade Scorpion	2,459,315	3	2,459,315
12	9	Jurassic Park III	2,413,515	40	172,667,010
13	New	Bubble Boy	2,038,349	3	2,038,349
14	8	American Outlaws	2,026,733	10	9,098,173
15	10	Legally Blonde	1,471,614	45	86,179,945
16	19	The Deep End	1,150,619	19	2,485,532
17	13	The Score	1,086,305	45	67,382,820
18	12	America's Sweethearts	903,546	38	89,805,929
19	11	Osmosis Jones	758,324	17	12,344,938
20	New	Tortilla Soup	653,729	3	653,729
21	20	Shrek	583,262	103	261,398,217
22	18	The Fast and the Furious	435,735	66	141,222,755
23	15	Dr. Doolittle 2	406,322	66	110,688,175
24	21	Apocalypse Now Redux	389,988	24	1,982,631
25	22	Ghost World	350,125	38	2,495,064
26	38	Tomb Raider	283,144	73	130,339,100
27	14	Original Sin	274,115	24	15,978,594
28	17	Cats & Dogs	241,765	54	91,553,102
29	23	Made	239,103	45	4,116,119
30	25	Hedwig and the Angry Inch	173,173	38	1,872,299



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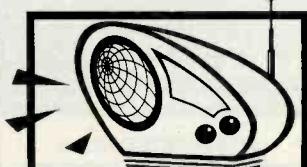
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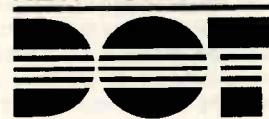
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# Movers

## CABLE

VH1 has appointed **Stacy Alexander** to the new position of casting director, responsible for original programming, including movies, series, documentaries and specials. Most recently, Alexander was the casting director for the WB series *Charmed*.

## TV STATIONS

**Marty Wilke** has been named local sales manager for Tribune's Chicago WB affiliate, WGN-TV. Previously, she was local sales manager for Chicago NBC O&O WMAQ.

## MAGAZINES

**David Arpin**, former vp of client services and product development for Mediemark Research Inc., has been named senior vp of research...At Condé Nast's *Architectural Digest*, **Margaret Dunne** has been upped to executive editor from managing editor...**Jack Essig** has been promoted to national advertising director of Wenner Media's *Men's Journal*, from eastern advertising manager.

## RADIO

Among recent management appointments at Cox Radio: **Kim Guthrie**, vp and general manager of WBLI-FM and WBAB-FM on Long Island; **Jay O'Connor**, Tampa, Fla., market manager; and **Ben Reed**, vp and g.m. of KCYY, KKYX, KCJZ and KONO-AM/FM in San Antonio, all have been given the title of regional vp. Guthrie will add oversight of Cox Radio's Louisville, Ky., and Dayton, Ohio, markets. O'Connor will add Richmond, Va., and Reed will add Tulsa, Okla. Group vp **Rich Reis** will add responsibility for Cox's Miami and Jacksonville clusters, in addition to Orlando. **Marc Morgan**, vp and co-COO, assumes new responsibilities for the company's Birmingham and Greenville, Ala., radio clusters. **Michael Disney** has been named vp and gm of WFLC-FM in Miami, replacing Bob Green, who resigned. **Jerry Rushin**, vp and general manager of WEDR-FM in Miami, will assume additional responsibilities as vp and general manager of WHQT-FM in Miami. **David DuBose** was named vp and market manager for Cox Radio's seven stations in the Birmingham market. He was prev. (continued on page 36)

# Media Elite

EDITED BY ANNE TORPEY-KEMPH

## Seymour's Steppin' Out

IT'S THAT TIME AGAIN, and the pressure's on—to look good. The annual glam gala that is Fashion Week finds Lesley Jane Seymour hobnobbing with the fashionistas at select New York venues to view the Spring 2002 collections. But as of press time last week, the new editor in chief of Hearst Magazines' *Marie Claire* still hadn't decided what to wear.

"It's just a little bit more tension than the first day of high school," says Seymour, who this week will be seeing some of the then-budding designers she wrote about in her early career days covering fashion for *Women's Wear Daily*.

Since she moved over from her old post at *Redbook* in late June, Seymour has been busy filling her closets. "I've done nothing but shop for the last few months," she says with a laugh. "I told my husband not to even look at the bills."

Among Seymour's favorite finds: a pair of stretch suede Manolo Blahnik boots and a Gucci black leather skirt. And this season's must-haves, the hip-hugging wide belt and above-the-knee boots, will surely be in her mix.

But since the 44-year-old mother of two doesn't have much free time, she's keeping it simple: Everything she's buying is white, black or grey. —Lori Lefevre



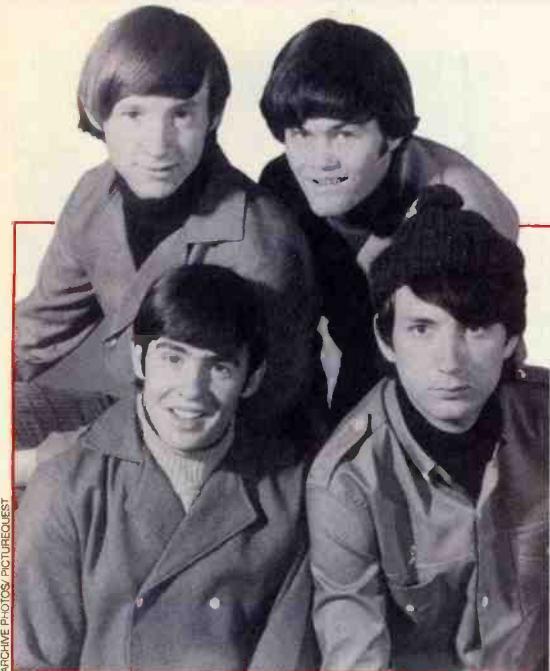
Ready to wear: The MC chief contemplates fall.



## Stellar Jazz Is Trio's Treat

Cable arts channel Trio recently treated some 8,000 New Yorkers to a double-header evening of jazz, including a free concert by Grammy-winning saxophonist Branford Marsalis, and a preview of Trio's 2001 *New Orleans Jazz & Heritage Festival*, which aired in its 10-hour entirety over Labor Day weekend. Under the stars in Bryant Park, (l. to r.) Patrick Vien, president, emerging networks, USA Cable; Marsalis; and Andrew Cohen, vp of original programming, Trio.

# Media Elite



ARCHIVE PHOTOS/PICTUREQUEST

## On This Day in Media History...

THIS WEDNESDAY marks the 35th anniversary of the arrival of (clockwise from lower left) Davy, Peter, Micky and Mike on the scene. *The Monkees*, inspired by the 1964 Beatles film *A Hard Day's Night*, ran on NBC for only two seasons (1966-68), but found a solid place in pop TV culture. Never a ratings hit, the band-themed show won the Emmy for Outstanding Comedy Series in 1966-67 and featured a guest appearance by a young Jack Nicholson.

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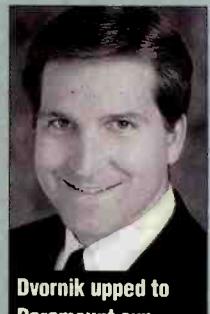
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## Movers



Dvornik upped to Paramount evp



Gullane taps Snyder for more kids' stuff

(continued from page 35) iously vp and general manager of WHBK-FM, WBHJ-FM, WAGG-AM, and WRJS-AM in Birmingham...**Bob Cohen** was promoted to president of the international radio division for Clear Channel Communications, from vp and general manager of the company's radio station cluster in San Antonio. He replaces **John Cullen**, recently named senior vp for the Southwest region of CC's domestic radio operations...**Scott McCarthy** has joined ABC Radio Networks as executive vp of new media and international programming. He was senior vp of the ABC Broadcast group.

### AGENCIES

**Shane Ankeney** was named media director and senior partner of Carmichael Lynch, an advertising and marketing unit of the Interpublic Group of Companies. Ankeney was most recently director of media strategy for TBWA/Chiat/Day Los Angeles. Prior to that, he held posts at J. Walter Thompson and the Leap Partnership, both in Chicago.

### SYNDICATION

Paramount Domestic Television has promoted **Mark Dvornik** from senior vp to executive vp, general sales manager. He will continue to manage the distribution of Paramount's syndication lineup.

### PRODUCTION

Gullane Entertainment has named **David Snyder** senior vp of entertainment. Snyder will oversee global production, distribution and development activity and will be based in the company's New York office. He joins the children's programming company from Walt Disney Television International in London, where he was senior vp of programming and creative development.

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# Calendar

The Radio Advertising Bureau will present a **radio creative workshop** Sept. 13 at the W Hotel in New York, led by industry creatives who have won the RAB's Mercury Award. Contact: 212-681-7207 or e-mail [mercury@rab.com](mailto:mercury@rab.com).

**Strategy Research Corp.** will present the findings of its **U.S. Hispanic market study** in a **seminar** entitled "The Minority Majority: What the Future Holds." The first two locations are Miami, at the Hilton Miami Airport, Sept. 13, and New York, at the New York Helmsley Hotel, Sept. 19. Contact: 305-649-5400.

**Adweek Conferences** will present its annual **creative seminar**, entitled "Creativity Without the Bull," Sept. 20-21 at the Hyatt Regency Tamaya Resort & Spa in Albuquerque, N.M. Featured speakers will include Bill Kuperman, chairman of DDB New York. Contact: 888-536-8536.

The Magazine Publishers of America, in conjunction with American Business Media, will host the **HotMagazine-Jobs2001** job fair Sept. 20 at the Metropolitan Pavilion in New York. Participating publishers include Hearst Corp. and G+J USA Publishing. Contact: 212-872-3700.

"**The Buyer's Market**" will be the topic at the **International Radio & Television Society Foundation's Newsmaker Luncheon** Sept. 20 at the Waldorf-Astoria Hotel in New York. Contact: Marilyn Ellis at 212-867-6650, ext. 306.

YM magazine and Adweek Conferences will present a two-day seminar entitled "**What Teens Want: Marketing to a New Generation Ages 12-18**," Nov. 5-6 at the Hilton Universal Hotel in Los Angeles. Speakers will include Michael Wood, vp of Teenage Research Unlimited. Contact: 888-536-8536.

PriceWaterhouseCoopers will present its annual **global entertainment, media and communications summit** Nov. 15 at the Waldorf-Astoria Hotel in New York. Featured speakers will include Tom Freston, chairman/CEO of MTV Networks, and Martha Stewart, chairman/CEO of Martha Stewart Living Omnimedia. Contact: 646-394-2413.

# Inside Media

NEWS OF THE MARKET

## Rotherham Resurfaces at *Teen People*

Jack Rotherham, former vp/publisher of Wenner Media's *Rolling Stone*, has been named associate publisher of Time Inc.'s *Teen People*. He replaces Paul Caine, who recently left to join *People* as associate publisher. Rotherham left Wenner in April after 14 years, having been appointed just a month before as executive vp of Wenner Solutions, a corporate arm of the company.

## Top Advertisers' Spending Down

More doom and gloom on the ad economy: The nation's biggest advertisers slashed their ad budgets in the first half of this year, according to the latest figures from CMR. General Motors spent about \$440 million less than it did last year, a 23.5 percent cut. Philip Morris' expenditures were down 16.3 percent, DaimlerChrysler was off 8.7 percent and Walt Disney was down 7.6 percent. One notable exception was AOL Time Warner, which increased its first-half ad spending by 21.9 percent, to \$734 million.

## Discovery Buys Health Net

Discovery Communications last week bought the Health Network, a rival to its Discovery Health Channel, from Fox Cable Networks Group for \$155 million in cash. The deal calls for Discovery to make payments over a two-year period and Fox takes a 10 percent equity stake in Discovery Health. Also, News Corp. has agreed to distribute Discovery Health on its international satellite systems. It has not been decided yet how Discovery will consolidate the two channels. Discover Health currently reaches 28 million homes, with commitments for 55 million by the end of 2004. Health Net is currently distributed

in 24.5 million homes and has commitments for 44 million by the end of 2006.

## Media First Picks Up BK Cable Biz

Media First International has snagged the \$65 million cable media buying account for Burger King from Bcom3's MediaVest. While not a huge hit for MediaVest, the loss of the Burger King business follows on the heels of the agency's loss of broadcast buying for Philips Electronics and being dropped as a contender for Diageo's U.S. beer and spirits business. MediaVest will continue to handle the rest of Burger King's \$400 million media-buying business and some cable planning.

## Radio Ad Lab Plans Set

Arbitron and the Radio Advertising Bureau announced further plans for the industry's first Radio Ad Effectiveness Lab, proposed to execs at the RAB board of directors meeting last April. Since Interep said it would put up \$200,000 to support the lab, other radio companies have donated funds, including Katz Media, ABC Radio Networks, Premiere Radio Networks, Westwood One Radio Networks, the Radio Marketing Bureau of Canada and WBEB-FM in Philadelphia. Plans also call for the formation of a research committee to include members of the agency and advertising communities. Results from the first study will be released in February.

## Nighttime Country Show Hits Milestone

Lia, Jones Radio Networks' 7 p.m.-to-midnight Country show hosted by Lia Knight, recently signed its 150th affiliate, Cox Radio-owned WZZK-FM in Birmingham, Ala. The station began airing the show Sept. 3. Other new top 50-market affiliates



## Fall Brings New Fashion for PopSci

**Popular Science** will introduce a "new, bolder and more contemporary" look with its October issue, says editor in chief Cecilia Wessner. The Time4 Media monthly, which hits stands next week, will have a new, cleaner logo, increased use of photography and more "high-energy" coverage. "We want people to understand that this is not their father's magazine," says Wessner. New sections include News Fronts, which will unify six previous news departments under one umbrella, and First Hand, featuring product-testing by **Popular Science** writers.

## Travelers Get Lost

In an unprecedented move for the originals-fueled Travel Channel, the cable network last week acquired the NBC reality series *Lost* for an undisclosed sum. The series made its season debut on NBC last Wednesday. Travel will begin airing reruns on Friday, Sept. 14, and continue running *Lost* each Friday following the episode's airing on NBC. Under the terms of the deal, Travel will air all six episodes of *Lost* and has rights to subsequent episodes if NBC renews the series. Travel Channel executive vp Steve Cheskin said he does not want to "overwhelm the network with off-net acquisitions," but will consider a show if it fits within the Travel theme. *Lost* contestants are dropped in various locales around the world and must find their way home.



**Trailblazer:** The acquisition of NBC reality series *Lost* marks a new direction for Travel Channel.

include Infinity Broadcasting's KMPS-FM in Seattle and WHOK-FM in Columbus, Ohio, and Entercom Communications' WDAF-AM in Kansas City.

### Fast Company Ups Rate Base

G+J USA's *Fast Company* will raise its circulation rate base in January, to 725,000 from 680,000. This will be the fifth consecutive year the business magazine has boosted its guaranteed circulation.

### Primedia Re-Maps With EMaps

Primedia has begun to reorganize following its acquisition of Emap USA magazines. Linda Platzner, publisher of *Seventeen*, will head the Primedia Magazines Teen Sales and Marketing Group as president and group publisher. The new group includes *Seventeen*, *Teen*, the Youth Entertainment Group and Cover Concepts. Also, Lauren Fisher has been promoted from associate publisher of *Soap Opera Digest* and *Soap Opera Weekly* to publisher of the Youth Entertainment Group, which publishes *Bop*, *Tiger Beat* and *Teen Beat*. Ellen Abramowitz, associate publisher of *Seventeen*, has been named publisher of *Teen*. She replaces Lynn Lehmkahl, who left late last month.

### Parcells, Shula Join CBS Radio Team

Former NFL coaches Bill Parcells and Don Shula will join the Westwood One/CBS Radio Sports NFL Monday Night Football broadcast team of Howard David and Boomer Esiason for select games during the

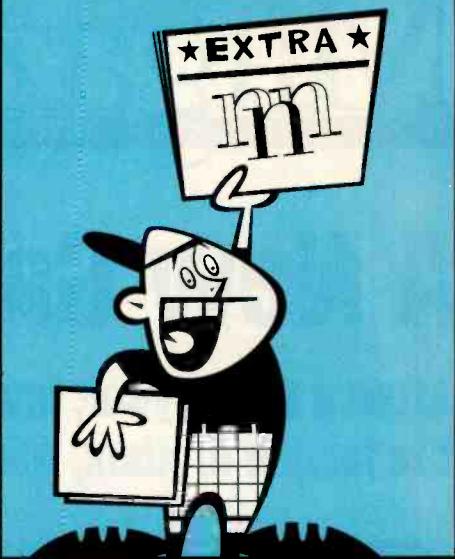
network's 15th season of NFL coverage. Parcells will provide commentary on Oct. 22 for the contest between the Philadelphia Eagles and the New York Giants at Giants Stadium. Shula will be on hand Dec. 10, when the Miami Dolphins host the Indianapolis Colts. Westwood One/CBS Radio Sports will broadcast 15 MNF games this season.

### Unilever's Simmons Named FFPF Chair

Brad Simmons, vp of media services for Unilever United States, was named co-chair of the Family Friendly Programming Forum. He replaces Bob Wehling, who retired from his post as global marketing officer for Procter & Gamble. The FFPF comprises 48 major national advertisers working to encourage the TV networks, studios and production community to create and air more programs during prime time that are relevant to a family audience. The Forum is chaired by Andrea Alstrup, corporate vp of advertising, Johnson & Johnson.

### Sporting News Radio Adds Fantasy Show

Sporting News Radio Network has added a new fantasy sports show to its lineup. Hosted by Kevin Wheeler, *The Fantasy Source* airs Saturday and Sunday mornings from 8 to 9 a.m. ET. The show is produced in cooperation with Small World Media, which provides a fantasy sports segment on the network's Web site at [www.sportingnews.com](http://www.sportingnews.com). Sporting News Radio Network has more than 430 affiliates.



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# Magazines

EDITED BY LISA GRANATSTEIN

## A New Game Plan

### After a tough year, Imagine stakes its future on the launch of Xbox, Microsoft's next big thing

BLOODED BY THE TECH WRECK, IMAGINE MEDIA HOPES TO REGAIN SOME OF ITS MOJO this month with the help of Microsoft and the launch of the Official Xbox Magazine, a monthly geared to users of the software giant's much-hyped gaming system, due out in late fall. Imagine will publish a preview issue

on Sept. 25, and the December issue will be on newsstands Nov. 6—two days before Xbox is due to hit the street.

Last February, to help pay off its U.K.-based parent Future Network's \$100 million debt, Imagine was forced to shutter five magazines, including startups *Total Movie* and *Revo-*

*tution*. Then last spring, Imagine sold troubled flagship *Business 2.0* to Time Inc. for a meager \$68 million (plus future payments earned from profits). While Xbox may be a big gamble for Microsoft, which is spending \$500 million on marketing its entry into computer gaming systems, Imagine is also rolling the dice.

Left with only half of its magazine portfolio, Imagine is banking on a revival through its new partnership with Microsoft. This year so far, ad pages for Imagine's remaining five titles are all down, according to figures provided by AdScope, a division of CMR. For the company's three computer-gaming titles, ad pages in *PC Gamer* fell 30.2 percent through August, to 602; *NextGen* tumbled 21.2 percent, to 264 pages; and *PlayStation Magazine* dipped 9.2 percent, to 341 pages.



Xbox's preview issue will hit newsstands Sept. 25.

Meanwhile, competitors in the gaming category have fared no better. Collectively, ad pages through August for Ziff Davis Media's five gaming titles, including *Expert Gamer* and *Official U.S. PlayStation Magazine*, slipped 30.1 percent, AdScope reported. And pages in IDG's *Gamepro* skidded 35 percent.

Microsoft and Imagine inked a three-year *Xbox* publishing deal (with an option to renew for two additional years) last November. Imagine was said to have paid Microsoft slightly more than \$1 million for an advance royalty fee, and future payments will be made over time based on the number of copies sold.

"There is risk involved, obviously, but [Future's] board of directors believe very strongly in Microsoft's ability to come into the games market and have a significant impact," says Jonathan Simpson-Bint, president of Imagine's entertainment division. "We also believe we have a tremendous opportunity to build a franchise around the world." The parent company also has plans to roll out *Xbox* in the U.K., Germany, France and Italy next spring.

"Imagine is targeting an interesting, emerging technology," says an industry executive with knowledge of the *Xbox* launch. "The critical issue for long-term success is to make sure that the platform has an enduring life span."

Microsoft's *Xbox* console is way ahead of the curve, says *Xbox* publisher Karen Quilantang, who points to the system's set-top box qualities of being broadband-capable and HDTV-ready.

Each issue of *Xbox*, with the exception of the preview edition, will be bundled with disks produced by Imagine featuring *Xbox* games



**Gregory Osberg**

Executive VP/Worldwide Publisher, *Newsweek*

**Q.** You rejoined 'Newsweek' a year ago, before the advertising climate completely soured. What strategies have you employed to stay afloat? **A.** Early on, we created a new sales-development team and marketing group to focus regionally on our key categories—pharmaceuticals, automotive, finance, travel and technology. We also put global packages together for our advertisers. Samsung and Hewlett-Packard are among those that have bought across our international issues. **Q.** Has it been difficult as a single title to compete these days against 'Time,' which has AOL Time Warner's huge resources at its disposal? **A.** You don't need to own and operate all these other media companies to come up with targeted solutions for your clients. Marketers simply want to be associated with a theme across various platforms. **Q.** Which is just what 'Newsweek' has done with its recent cross-media alliance with the NBC family. What's next in that area? **A.** We have a special health-focused issue this week, sponsored by [drug company association] PhRMA. 'Health for Life' will be sent to our subscribers, and 800,000 copies will be available on newsstands. Along with content on Newsweek-MSNBC.com, there will be daily health segments on the Today show. The next project will focus on the Bush tax plan and its impact on financial planning. Our new partner CNBC will create programming linked to this Jan. 21 cover story, and there will also be content on MSN.com's money channel. **Q.** Sounds like NBC and 'Newsweek' are getting real cozy. Any chance NBC would ever buy 'Newsweek' from the Washington Post Co.? **A.** Newsweek is not for sale [laughs]. But maybe we should think about buying NBC!

# Mediaweek Magazine Monitor

**Weeklies** October 23, 2000

New York magazine continues on its growth spurt this year as many of its advertisers up their commitments. NY's record-breaking Fall Fashion issue and this week's Fall Preview edition were bursting with fashion and retail advertisers, including a 24-page insert from Bergdorf Goodman and a 10-page section from Henri Bendel. Through Sept 10, the Primedia weekly is ahead 7.78 percent. —Lori Lefevre

and movie trailers. Beginning with the January issue, due on stands Dec. 4, the Imagine disks will include advertising.

Quilantang notes that advertisers will be able to reach *Xbox*'s 18-to-34-year-old male readers in new ways. "We can place a TV commercial on the disk, and advertisers will be able to reach these guys on their TV sets in conjunction with the magazine," she says.

The preview issue of *Xbox* will carry 42 ad pages, from endemic advertisers. Imagine is hoping to attract more mass-market categories, including food and clothing, for future issues.

An annual *Xbox* subscription will cost \$39.95. If sales go as planned for the first dozen issues, *Xbox*'s circulation rate base will be set at 250,000.

"Gamers like information—they want the inside story," says Richard Gay, a partner at Booz-Allen & Hamilton. "For Microsoft, [the magazine] is a natural extension of what it needs to make *Xbox* successful. It's not going to be the next *O* magazine, but it has a purpose." —Lisa Granatstein

## Let's Get Topical

### Revamp for *Smithsonian*

Sleepy *Smithsonian* will get a shot in the arm in October thanks to a redesign overseen by recently named editor in chief Carey Winfrey. The monthly, published by the Smithsonian Institution, was last redesigned four years ago.

"There's going to be just a little more razz-matazz," says Winfrey, who joined in July from *People*. On stands Sept. 25, the October issue will include cover lines—previously largely absent from the magazine. *Smithsonian* will also begin to run more issue-oriented and topical stories.

Winfrey plans to introduce more opinion pieces, by writers including *Time* contributor Lance Morrow and *Talk* contributor George Kalogerakis, as well as book excerpts. Winfrey says he has already commissioned an article on stem-cell research.

The new editor has also created several columns, including "Indelible Images," which



October marks Winfrey's debut.

NEWS/BUSINESS	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
BusinessWeek	10-Sep	84.44	11-Sep	121.38	-30.43%	2,610.23	3,981.86	-34.45%
The Economist	1-Sep	37.00	2-Sep	45.00	-17.78%	1,801.00	2,054.50	-12.34%
Newsweek <sup>E</sup>	10-Sep	26.91	11-Sep	48.33	-44.32%	1,123.16	1,508.06	-25.52%
The New Republic	10-Sep	8.65	11-Sep	8.34	3.72%	297.96	291.23	2.31%
Time <sup>E</sup> <sup>G</sup>	10-Sep	48.78	11-Sep	48.33	0.92%	1,567.66	1,892.87	-17.18%
US News & World Report <sup>C</sup>	10-Sep	27.27	11-Sep	71.94	-62.09%	900.81	1,204.91	-25.24%
The Weekly Standard	17-Sep	10.50	18-Sep	10.50	0.00%	327.70	325.50	0.68%
<b>Category Total</b>		<b>243.55</b>		<b>353.82</b>	<b>-31.17%</b>	<b>8,628.52</b>	<b>11,258.93</b>	<b>-23.36%</b>

### SPORTS/ENTERTAINMENT/LEISURE

AutoWeek	10-Sep	25.58	11-Sep	38.11	-32.88%	1,003.68	1,070.40	-6.23%
Entertainment Weekly	7-Sep	58.72	8-Sep	43.79	34.09%	1,153.09	1,299.14	-11.24%
Golf World	7-Sep	24.00	8-Sep	30.42	-21.10%	901.01	1,140.47	-21.00%
New York <sup>1</sup>	10-Sep	177.00	11-Sep	139.00	27.34%	1,868.50	1,733.70	7.78%
People	10-Sep	83.82	11-Sep	95.56	-12.29%	2,426.84	2,713.41	-10.56%
The Sporting News	10-Sep	4.30	11-Sep	11.50	-62.61%	348.00	446.20	-22.01%
Sports Illustrated	10-Sep	34.95	11-Sep	89.51	-60.95%	1,608.72	1,899.71	-15.32%
The New Yorker	10-Sep	35.65	11-Sep	38.90	-8.35%	1,369.69	1,433.27	-4.44%
Time Out New York	5-Sep	95.44	6-Sep	98.06	-2.68%	2,367.47	2,527.88	-6.35%
TV Guide <sup>X</sup>	8-Sep	50.63	2-Sep	36.26	39.63%	1,831.57	2,092.58	-12.47%
US Weekly <sup>b</sup>	10-Sep	22.33	NO ISSUE	N.A.		642.36	645.79	-0.53%
<b>Category Total</b>		<b>612.42</b>		<b>621.11</b>	<b>-1.40%</b>	<b>15,520.93</b>	<b>17,002.55</b>	<b>-8.71%</b>

### SUNDAY MAGAZINES

Parade <sup>X</sup>	9-Sep	8.96	10-Sep	18.06	-50.39%	396.09	416.42	-4.88%
USA Weekend <sup>X</sup>	9-Sep	7.80	10-Sep	17.97	-56.59%	392.83	395.02	-0.55%
<b>Category Total</b>		<b>16.76</b>		<b>36.03</b>	<b>-53.48%</b>	<b>788.92</b>	<b>811.44</b>	<b>-2.78%</b>
<b>TOTALS</b>		<b>872.73</b>		<b>1,010.96</b>	<b>-13.67%</b>	<b>24,938.37</b>	<b>29,072.92</b>	<b>-14.22%</b>

C=9/11/00 was Best Colleges issue; E=estimated page counts; 1=one more issue in 2001; 6=six more issue in 2001; 2=one fewer issue in 2001

**Biweeklies** October 23, 2000

*Inc.* is expecting an ad-page boost late in the third quarter thanks to a redesign, says publisher Lee Jones. The G+J USA biweekly's Sept. 30 issue was the title's second-largest issue ever, breaking ads from Morgan Stanley, Maker's Mark Whiskey and Chubb Corp. Still, *Inc.* lags last year by 42.31 percent. —LL

BUSINESS/ENTERTAINMENT	ISSUE DATE	CURRENT PAGES	ISSUE DATE LAST YEAR	PAGES LAST YEAR	PERCENT CHANGE	YTD PAGES	YTD LAST YEAR	PERCENT CHANGE
ESPN The Magazine	17-Sep	47.94	18-Sep	59.16	-18.97%	936.11	1,102.92	-15.12%
Forbes	17-Sep	101.00	18-Sep	167.22				
Forbes FYI	17-Sep	45.00	18-Sep	84.30				
Forbes (total)	17-Sep	146.00	18-Sep	251.52	-41.95%	2,709.34	4,024.17	-32.67%
Fortune	17-Sep	169.65	18-Sep	273.76	-38.03%	2,846.80	4,395.72	-35.24%
Inc. <sup>F/D</sup>	30-Sep	138.87	1-Sep	65.54	111.89%	699.50	1,212.53	-42.31%
National Review	1-Oct	33.00	9-Oct	21.83	51.15%	355.18	389.09	-8.72%
Red Herring <sup>B</sup>	DID NOT REPORT					1,139.00	2,619.00	-56.51%
Rolling Stone	27-Sep	41.88	28-Sep	44.50	-5.89%	1,063.95	1,299.17	-18.11%
<b>CATEGORY TOTAL</b>		<b>723.34</b>		<b>967.83</b>	<b>-25.26%</b>	<b>9,749.88</b>	<b>15,042.60</b>	<b>-35.18%</b>

B=monthly in 1999; D=double issue in 2001; F=18 issues per year; 20=20 issues per year

will tell the story behind famous photos.

The overhaul, and the addition of cover lines in particular, may also help the subscription-driven monthly attract more newsstand buyers. "It's just not something you're going to pick up on the newsstand," says Christopher Bower, a media planner for MediaVest. "They have not had eye-popping stories."

In this year's first half, *Smithsonian*'s paid circ fell 1.3 percent, to 2 million, over the prior year, according to the Audit Bureau of Cir-

culation. Single-copy sales slipped 13.6 percent. Ad pages fell 7.7 percent, to 478, through September, reports the Mediaweek Monitor.

To help drum up a new business from hotel-chain, insurance and automotive advertisers, publisher Amy Wilkins in March will launch *Smithsonian Visitors Guide*. The biannual digest-sized publication, which will have a 5 million rate base, will be distributed free at the Smithsonian museums in Washington. —Lori Lefevre

# Media Person

BY LEWIS GROSSBERGER



Gohamie@ao.com

## Great Works of Mart

WHEN THE NEW YORK TIMES REPORTED THAT SEMIFAMOUS

Brit author Faye Weldon had been paid by the Bulgari jewelry store to write a novel featuring its products, the paper missed the bigger story. Industry sources tell Media Person that major U.S. publishers

are about to release 50 literary classics revised to allow retroactive product placement. Here are excerpts from a few of these masterpieces:

*Banana Karenina*: Levin lay awake half the night thinking over the new plan that would revolutionize his farm. He was anxious to present his idea to the peasants before the sowing of the winter wheat because he had come to believe that they must instead plant bananas that could then be sold to Chiquita and distributed among all the starving Russians. But the peasants distrusted him. When he explained the plan, only one simple-hearted peasant, the cowman, Ivan, seemed to grasp its implications. Yet a look of anxiety and regret appeared on the man's face. "It is true that Chiquita Banana is a great multinational corporation and that Mother Russia would benefit from this brightly colored and nutritious fruit," he said. "But the question is, would we all have to switch from drinking vodka to banana daiquiris?"

*Bayerwulf*: The Geat warrior, Bayerwulf, son of Ecgtheow, addressed Hrothgar: "I barely survived the battle, my lord, but I have avenged the evil done to the Danes and brought you the head of Grendel, that God-cursed swamp thing who has slaughtered so many of your beloved kinsmen." Hrothgar beheld the bloody horror on the floor of the mead hall, and he said, "Hold a moment, noble Bayerwulf. Something in me sickens, seeing the unholy face of this foul fiend from Hell." He took two Extra-Strength Bayer Aspirin caplets, washing them down with half a goblet of mead. Then the son of Halfdane spoke this wisdom, "Ah. Now I am well again, thanks to the Heavenly Shepherd and this balm from Bayer, that fragrant flower of non-prescription pain relief."

*The Ketchup in the Rye*: We always had the same meal on Saturday nights at Pencey. It was supposed to be a big deal because they gave you steak. But there was no goddam ketchup to put on it. Guys like Ackley that ate everything didn't care. You should've seen Old Ackley wolf down that leathery piece of crap. The funny thing was, if I'd had a good old tangy bottle of Heinz to pour on it, I probably would've, too, if you want to know the truth.

*Bennigans Wake*: riverrun, past Eve and Adam's, from swerve of shore to bend of bay, brings us by a commodius vicus of regurgitation to an Eirish theme restyourump by the bank of the River Burb. Bygnester Bennigan, foundering fodder of disestablishment, would imagic a publike publick, all cashual and crassual and capital and yumyumum. O Sustainer, what teller vision he had, what

## MAJOR U.S. PUBLISHERS ARE ABOUT TO RELEASE 50 LITERARY CLASSICS REVISED TO ALLOW RETROACTIVE PRODUCT PLACEMENT.

forksight. This is the weigh to the diming rum! All employed geese must watch their hams! Mais oui swerve you our mouse-watering Jeez & Bakin' Ptomaine Skins, sir and madman? Or perchance our Whirl-Flamous Barfalo Winks? Not forguessing of curse our Very Owned Smoky-Woky Honey-Bunny Musty Mustered Dressers on the Slide? Whichevil youm selex, we guarantease yule be joyflush in your tumtumtum.

*The Mazdamorphosis*: When Gregor Sam-sa woke up one morning from unsettling dreams, he found himself changed in his bed into a jaunty red sports car. "This is much

better than last week, when I turned into a monstrous vermin and everyone was disgusted," he thought happily. "As a 1995 MX-5 Miata roadster with spirited performance and nimble handling, I can take my mother and father and sister for rides in the countryside—albeit only one at a time, seeing as how I contain but two high-back, contoured bucket seats covered in sporty cloth upholstery—and perhaps they will no longer want to have me destroyed."

*For Whom Ma Bell Tolls*: He lay behind the tree, with his two elbows in the pine needles and the muzzle of the submachine gun resting against the trunk of the pine tree. He was waiting until the cavalry reached the sunlit place where the trees of the pine forest joined the green slope of the meadow. He heard the sound of the cellular from the pocket of the trouser on his thigh.

"Robert Jordan?" she said.

"Yes," he said.

"Did thou know that for only 29 pesetas a month, thou can switch to the Digital One Rate Plan of the AT&T? This means no domestic wireless long-distance or roaming

ing charges across all the warring provinces of Spain."

"That is very good," he said. "But my luck is very bad and I am mucked and I do not have a month for the elegant calling plan of the AT&T."

"I am sorry, Ingles. For thy courage, we of the AT&T give all thy calls today free of charge."

He pressed "End Call" and held the submachine gun very carefully to keep his hands steady. He could feel the phone of the cell vibrating against the pine-needle floor of the forest.

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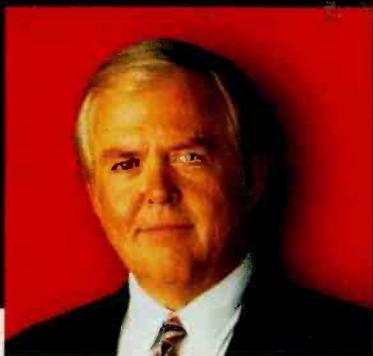
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